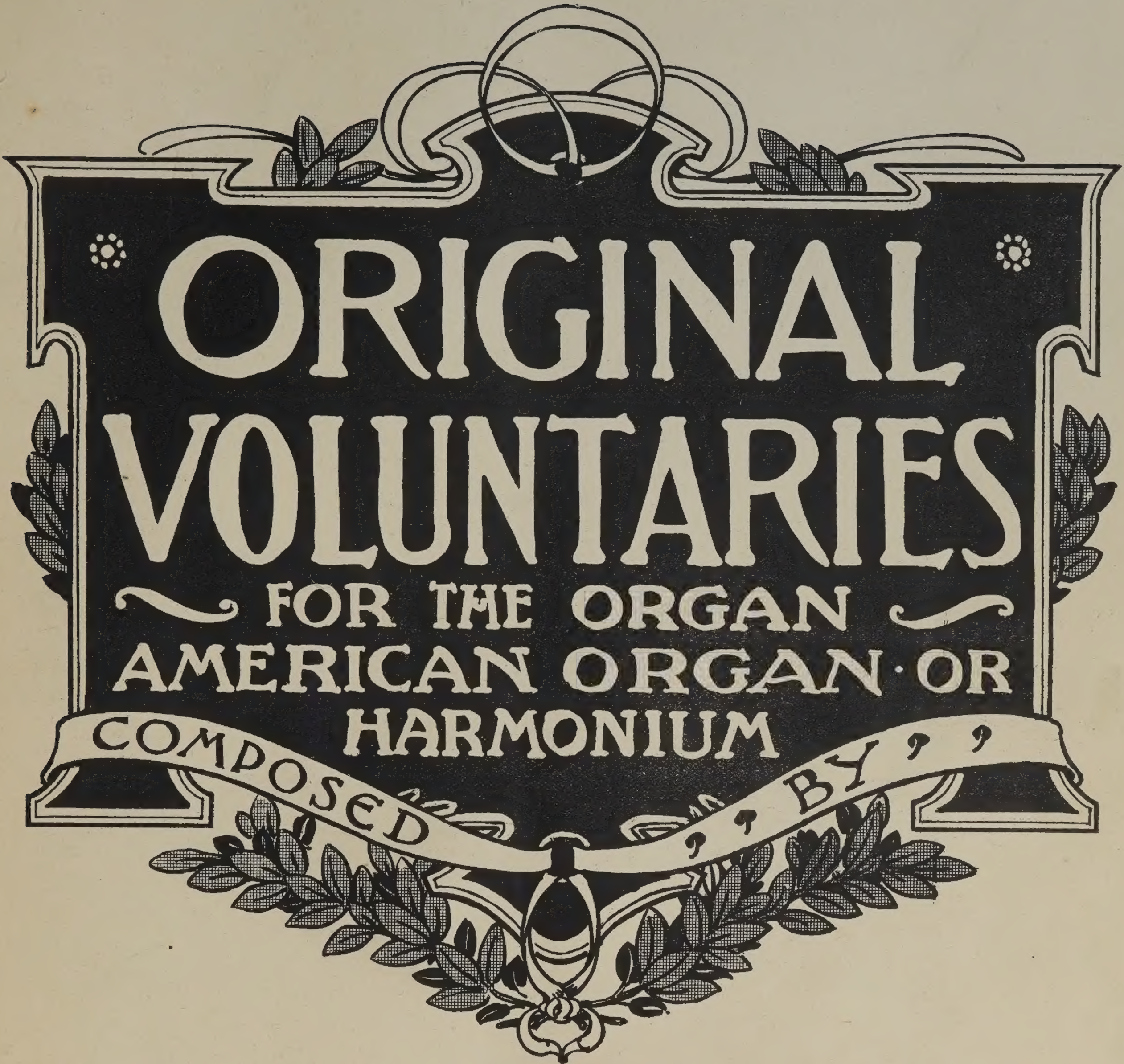
ORGAN 166



ORIGINAL VOLUNTARIES

FOR THE ORGAN AMERICAN ORGAN · OR HARMONIUM

COMPOSED BY

W · H · BURT.

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PRICE 1/-

GLASGOW.
MOZART ALLAN, 60 SO. PORTLAND ST.

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ORIGINAL VOLUNTARIES

FOR

ORGAN, AMERICAN ORGAN OR HARMONIUM.

FANTASIA.

(Storm.)

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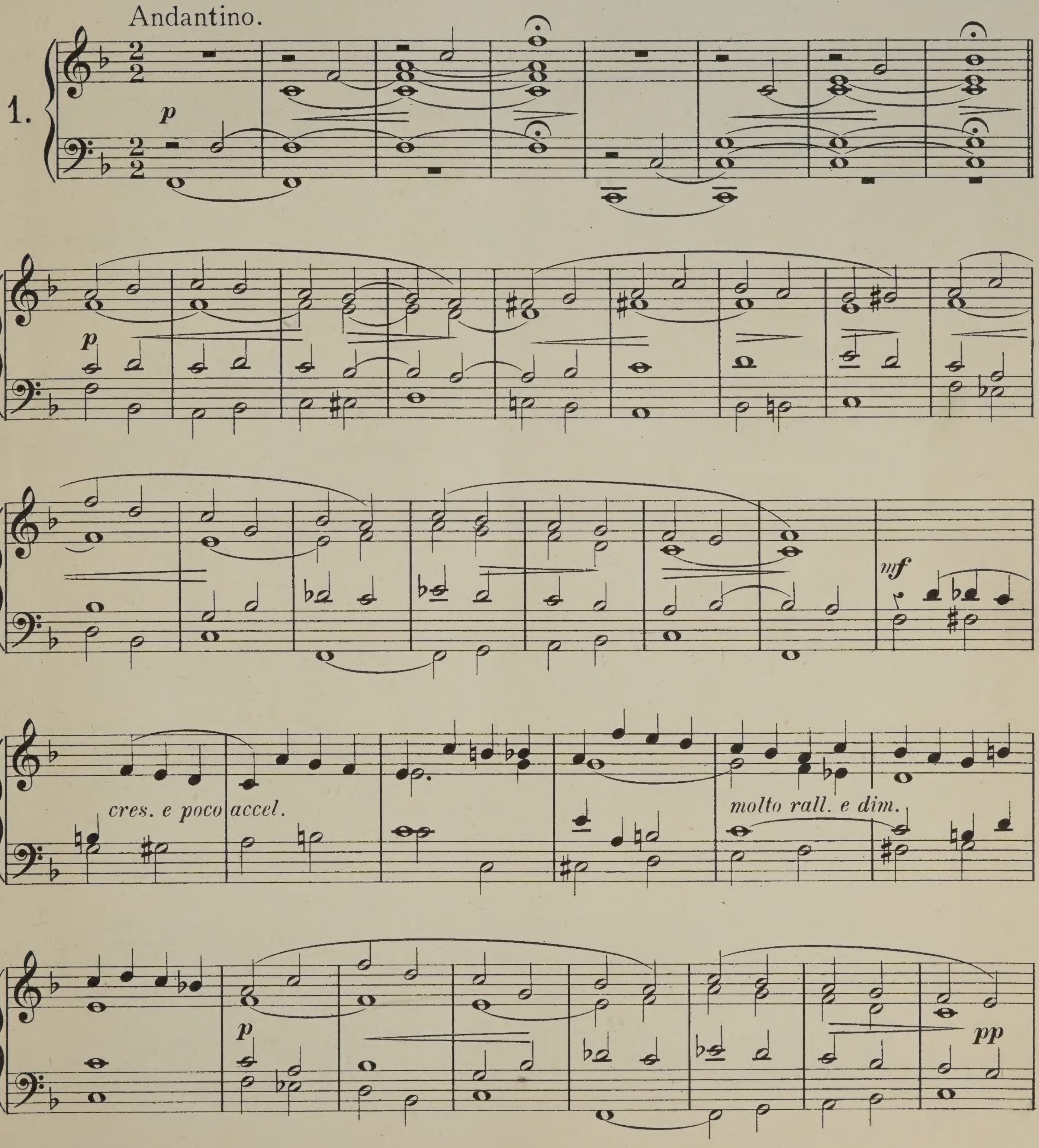
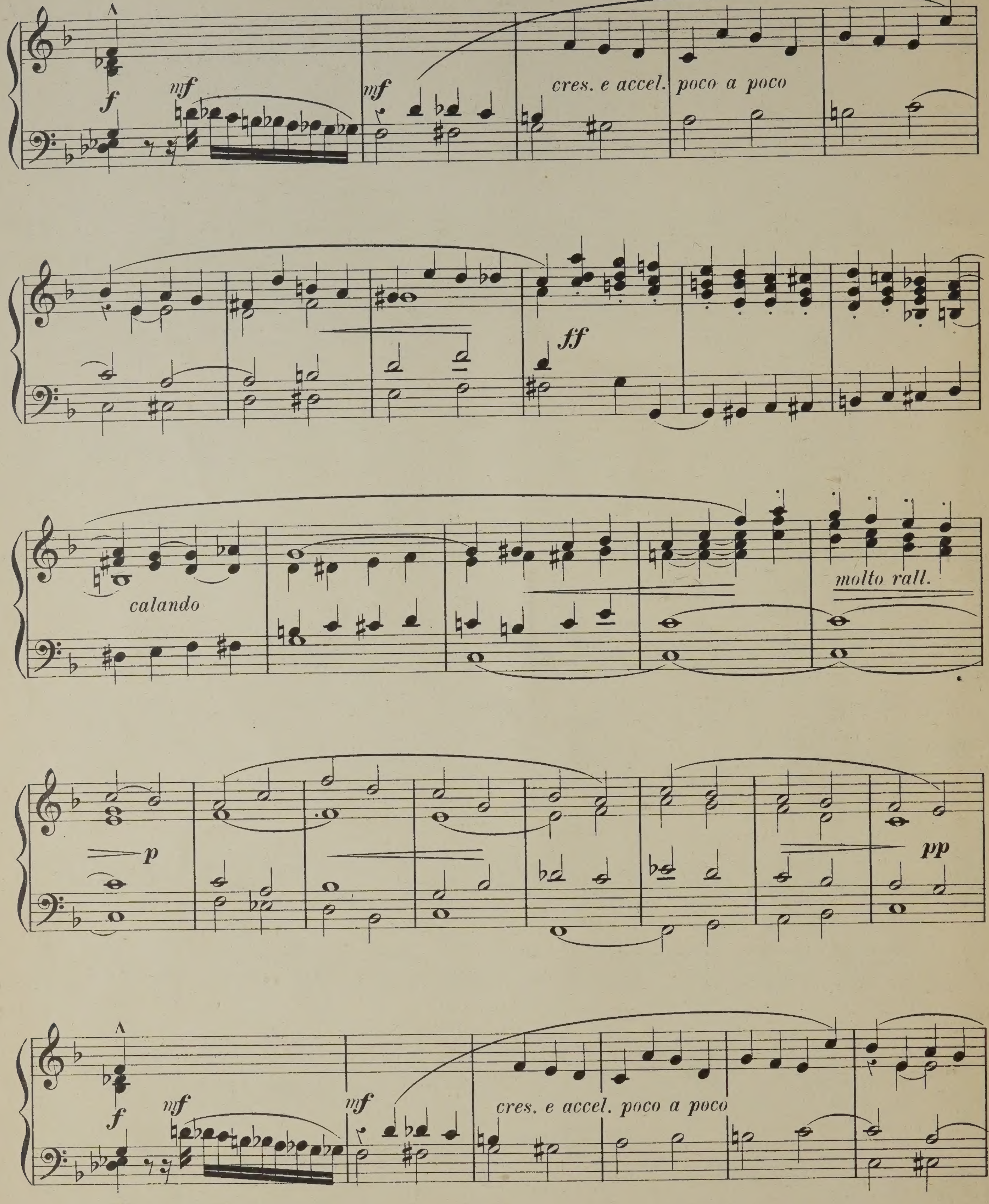
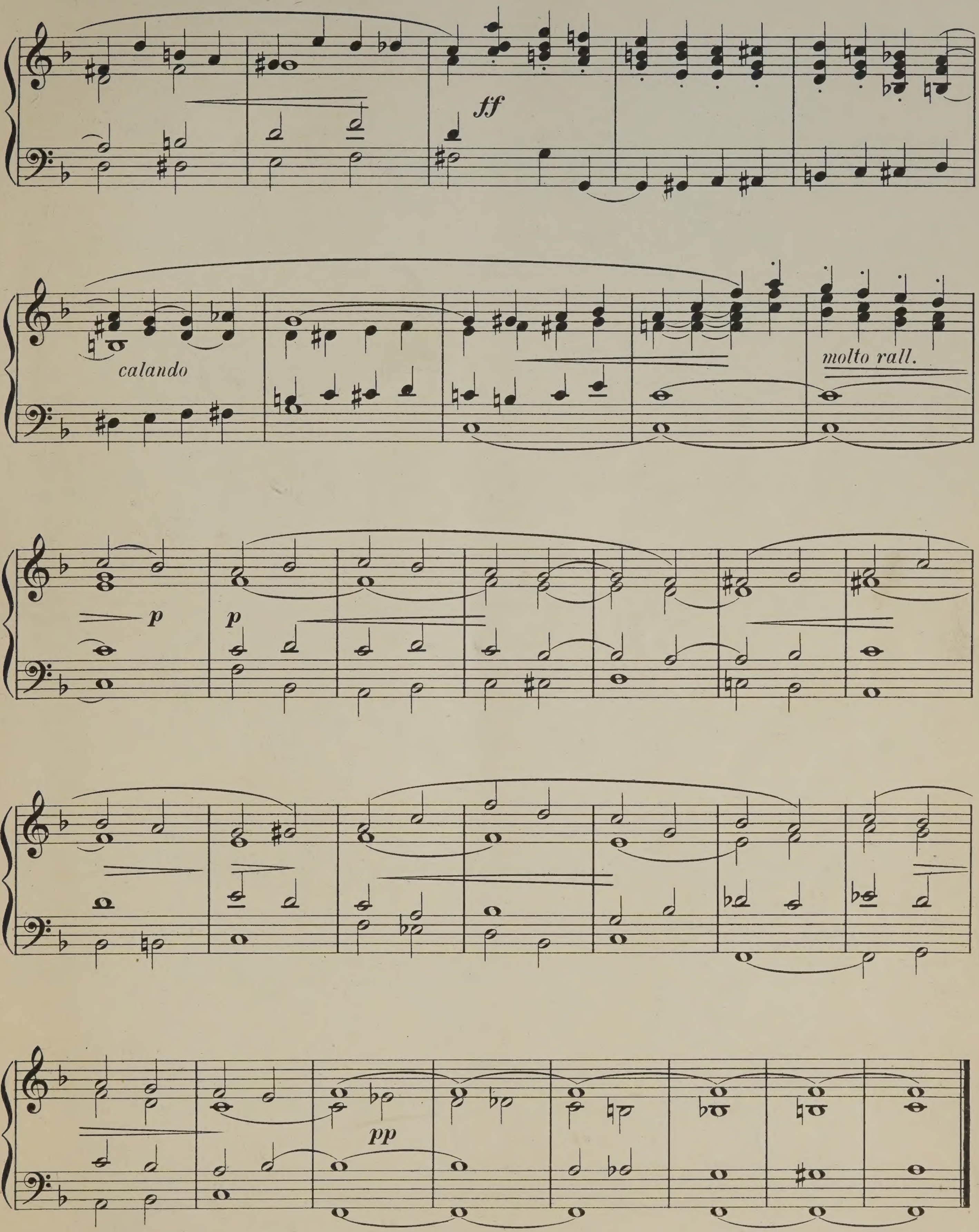

Andantino.
1.
p
p
mf
cres. e poco accel.
molto rall. e dim.
p
pp

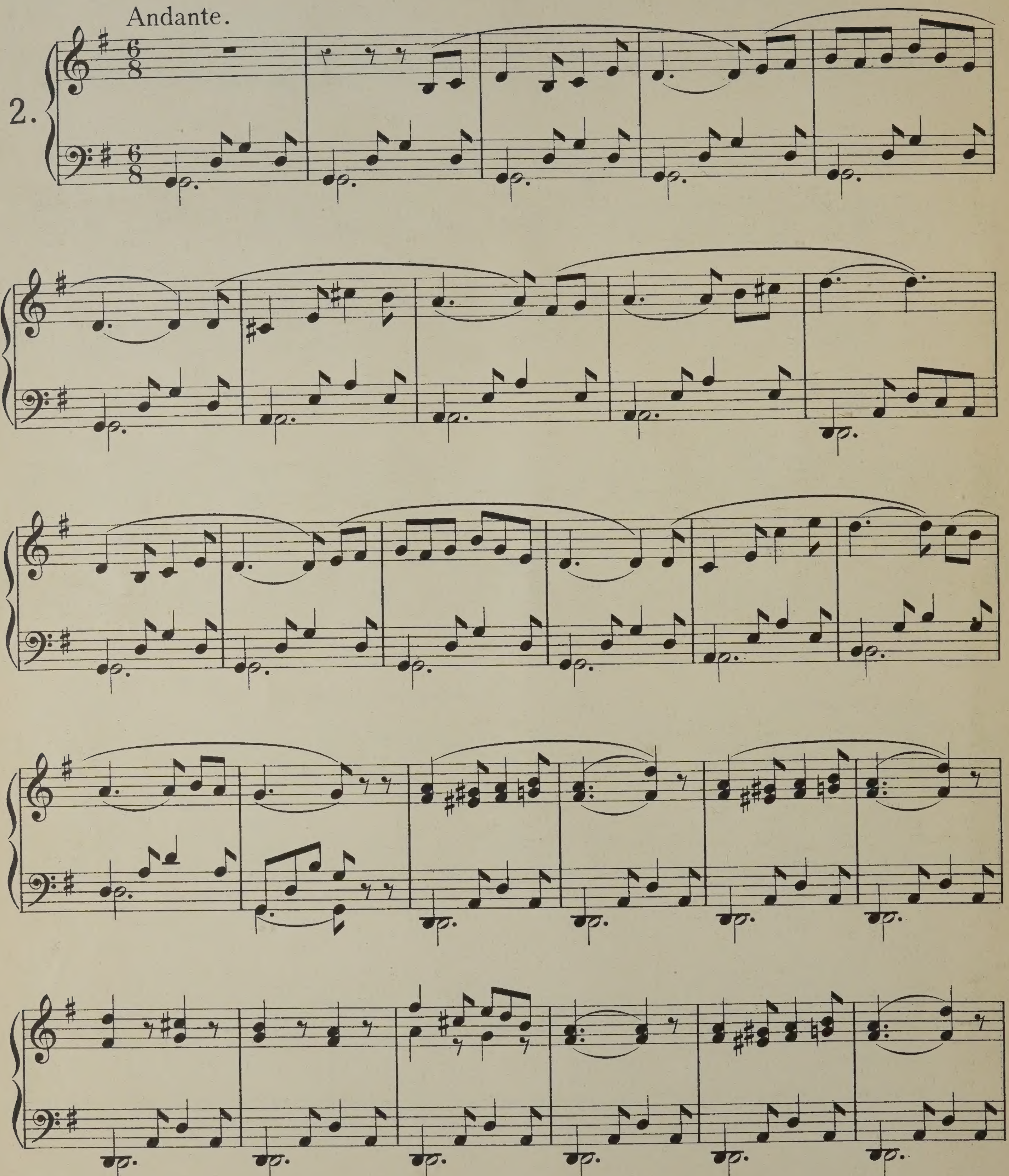

f
mf
mf
cres. e accel. poco a poco
ff
calando
molto rall.
p
pp
f
mf
mf
cres. e accel. poco a poco

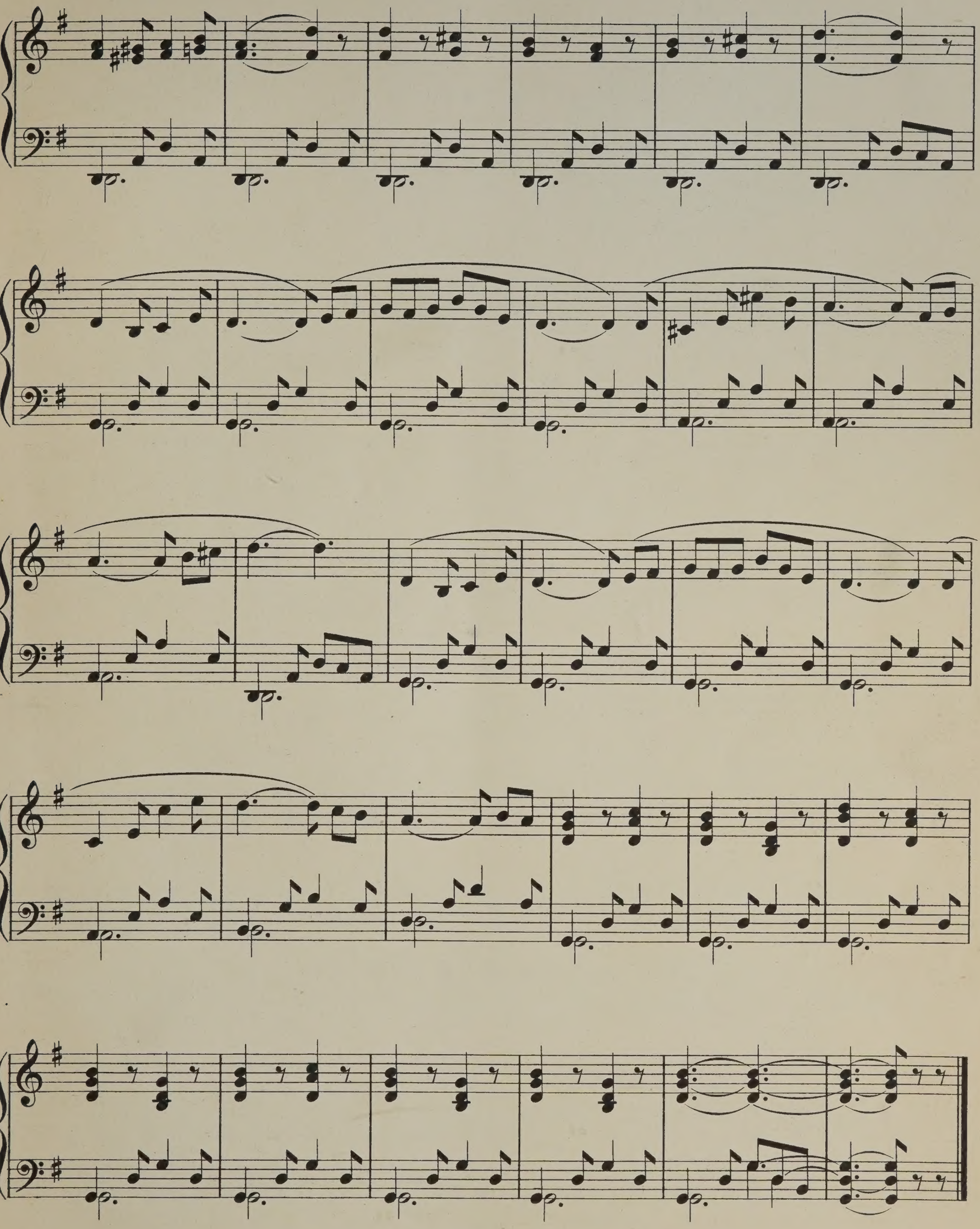

ff
calando
molto rall.
p
p
pp

BERCEUSE.

W. H. BURT.

2.





OFFERTOIRE.

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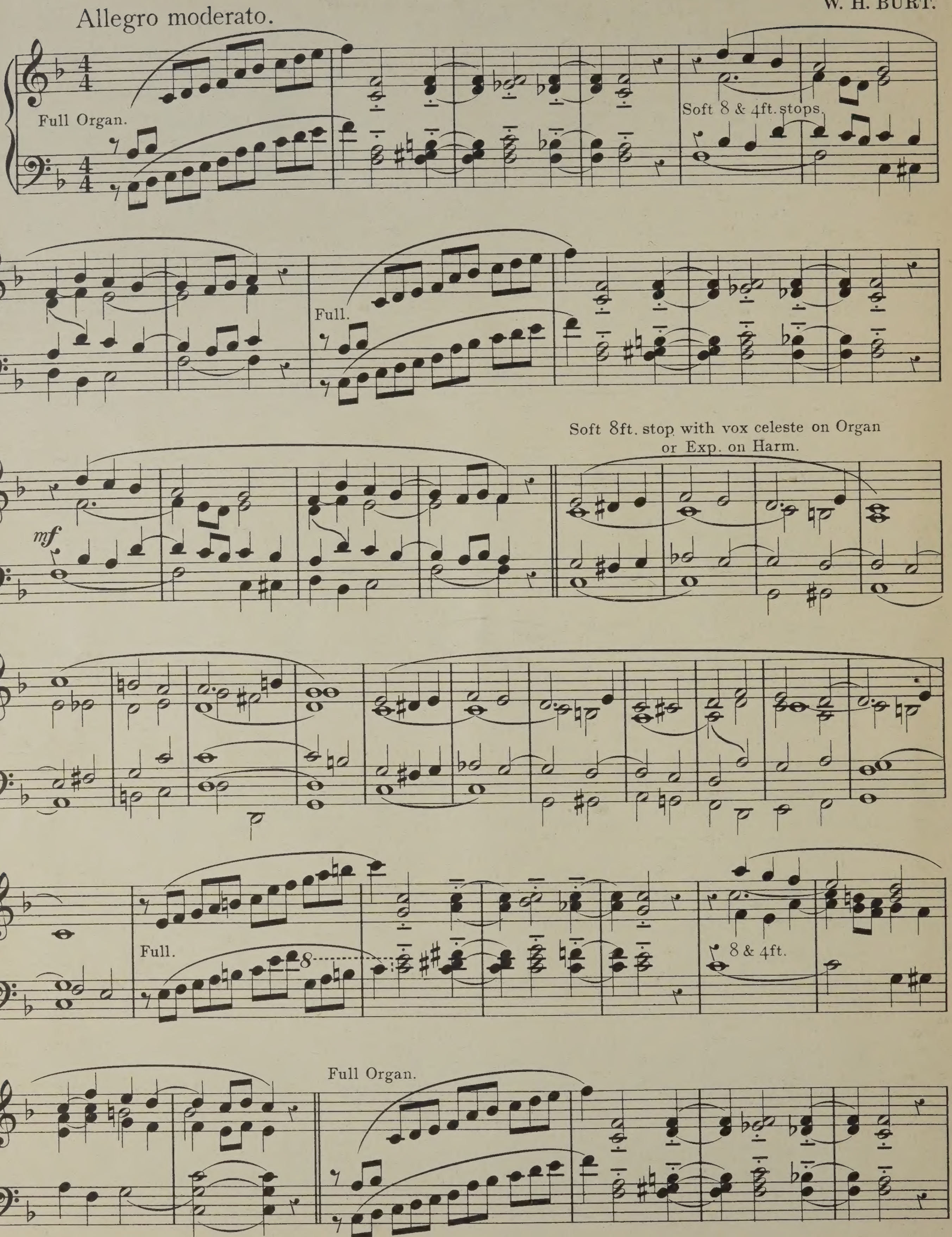
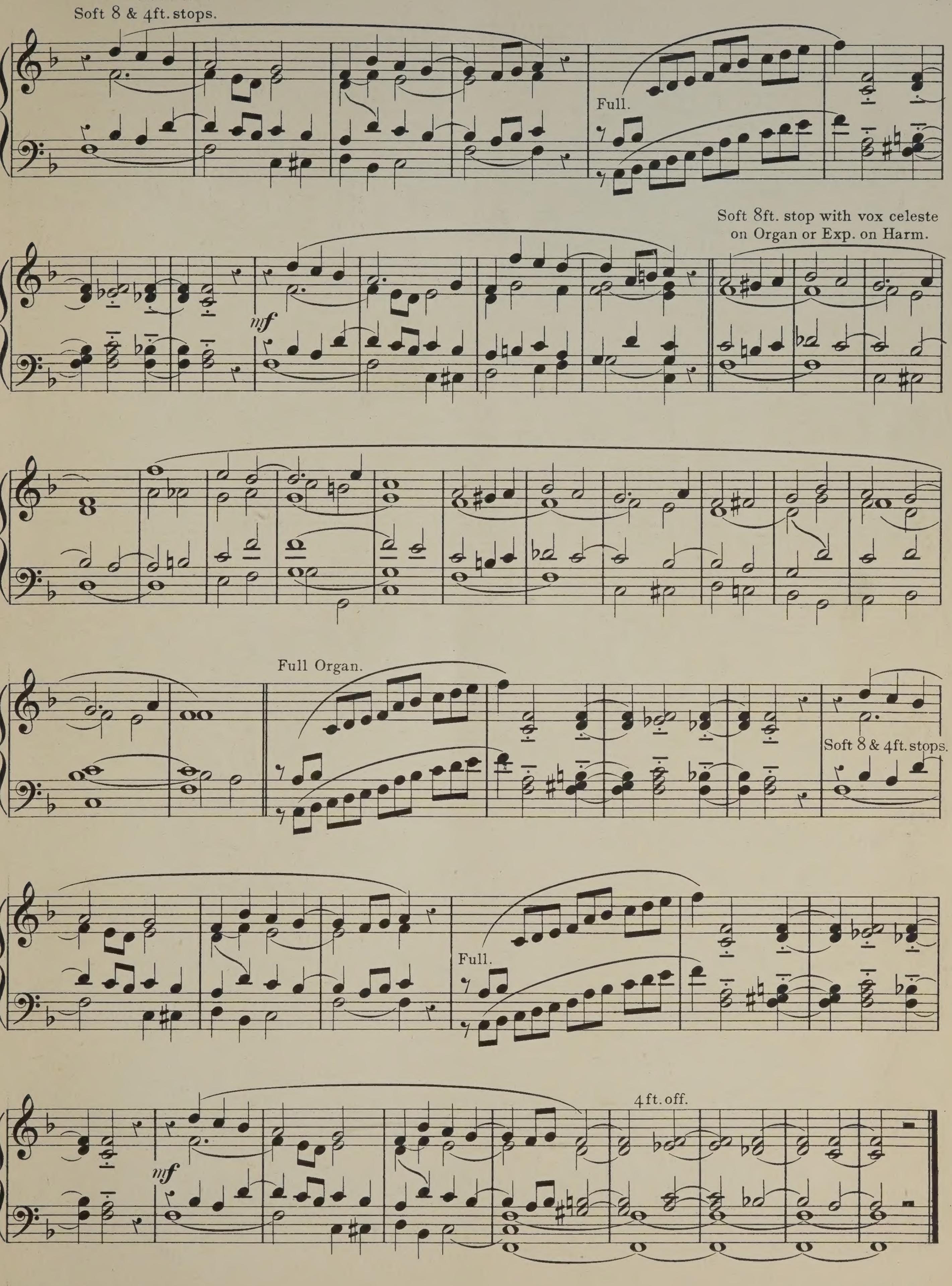
3.


Allegro moderato.
Full Organ.
Soft 8 & 4ft. stops.
Full.
mf
Soft 8ft. stop with vox celeste on Organ
or Exp. on Harm.
Full.
8
8 & 4ft.
Full Organ.

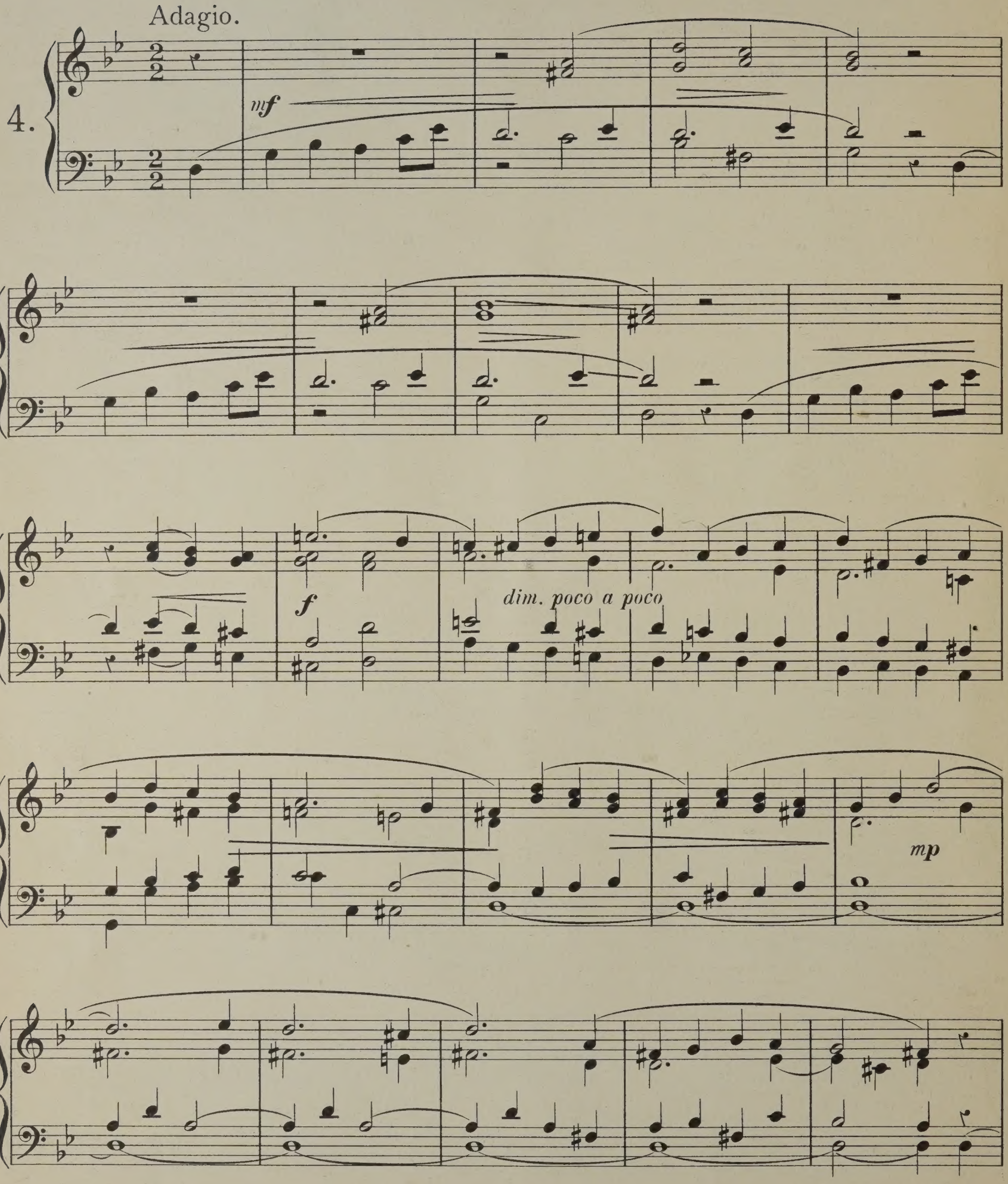

Soft 8 & 4ft. stops.
Full.
mf
Soft 8ft. stop with vox celeste on Organ or Exp. on Harm.
Full Organ.
Soft 8 & 4ft. stops.
Full.
mf
4ft. off.

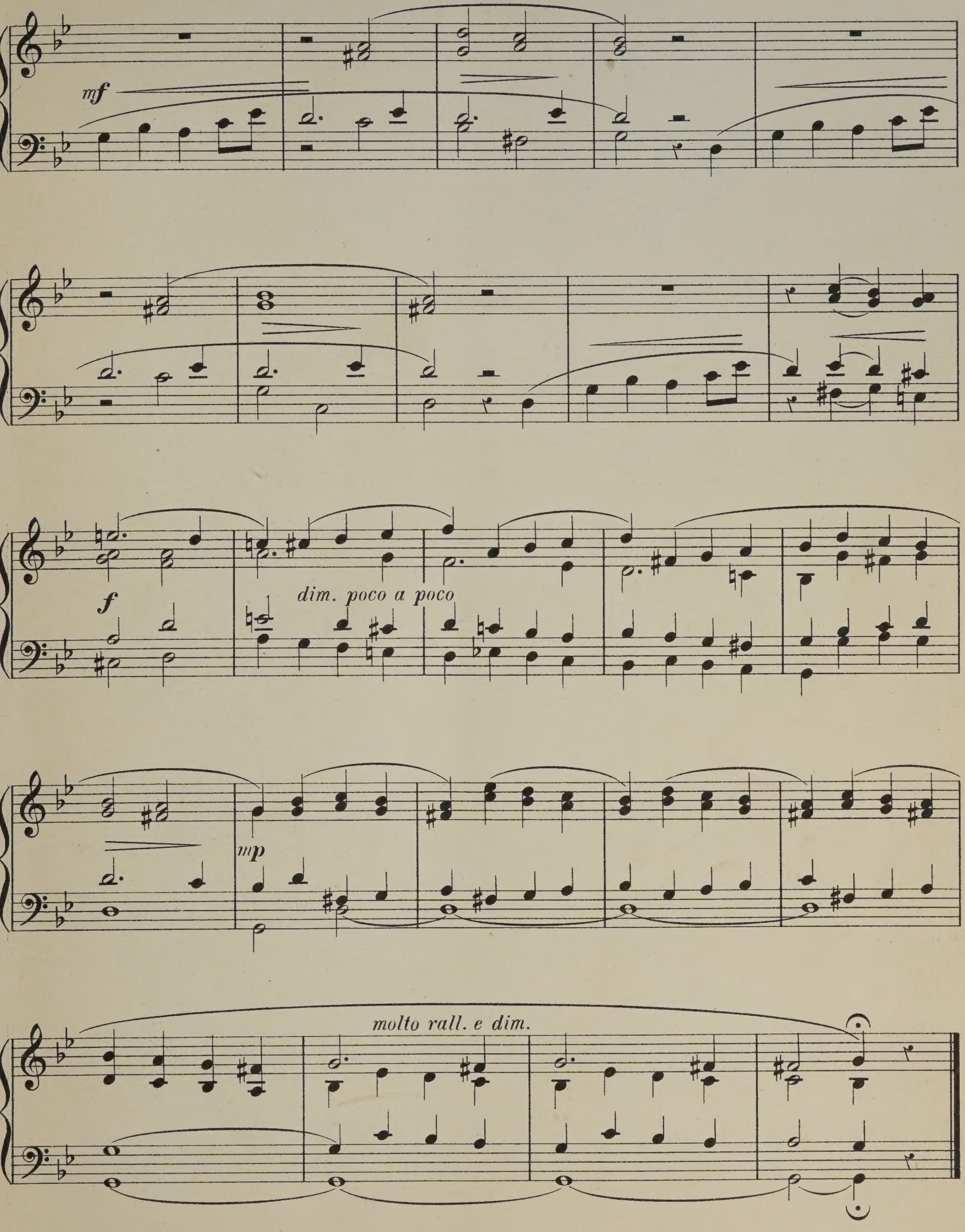
PRELUDE.

W. H. BURT.

Adagio.

4.


mf
f
dim. poco a poco
mp

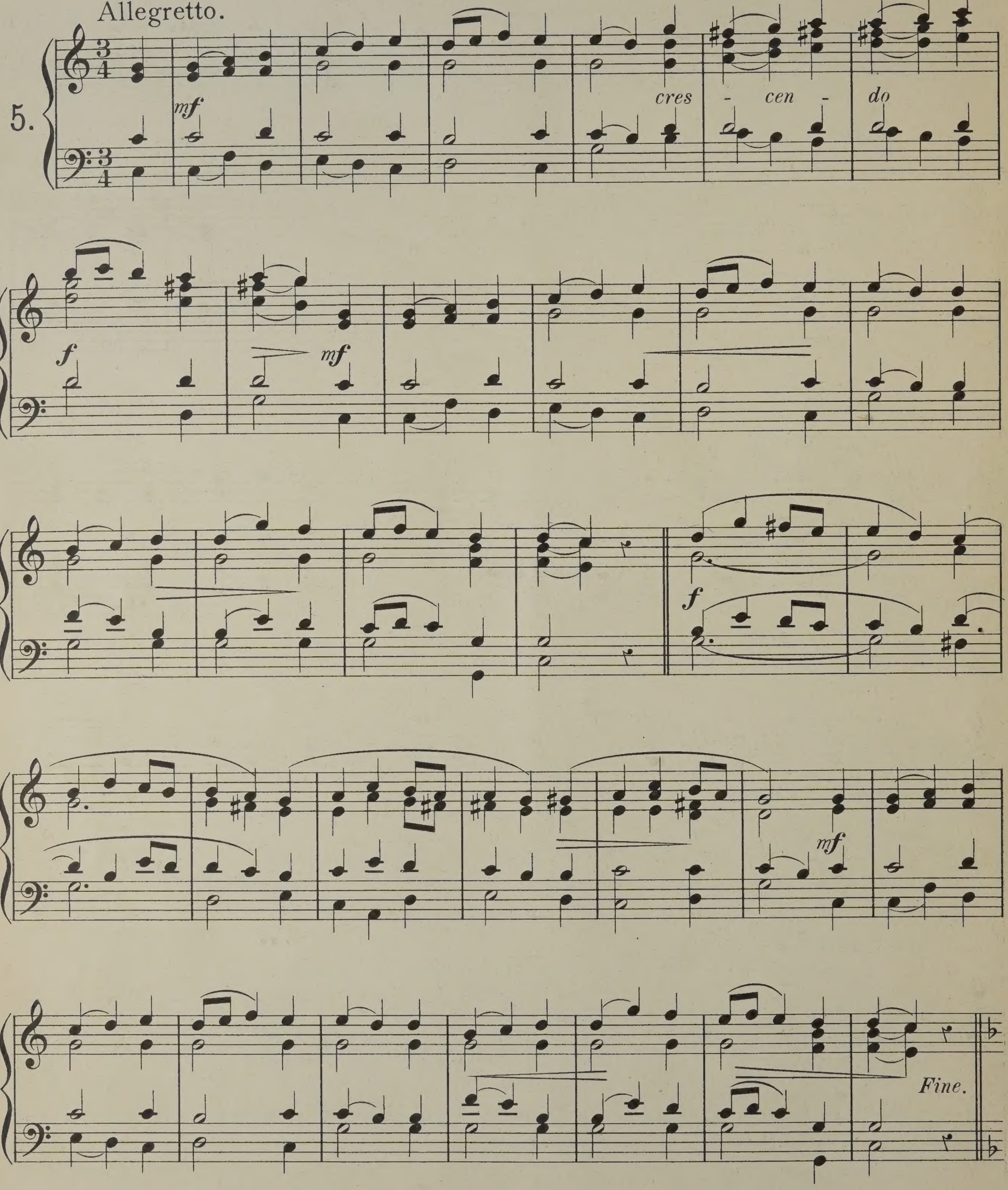

mf
f
dim. poco a poco
mp
molto rall. e dim.

MINUET AND TRIO.

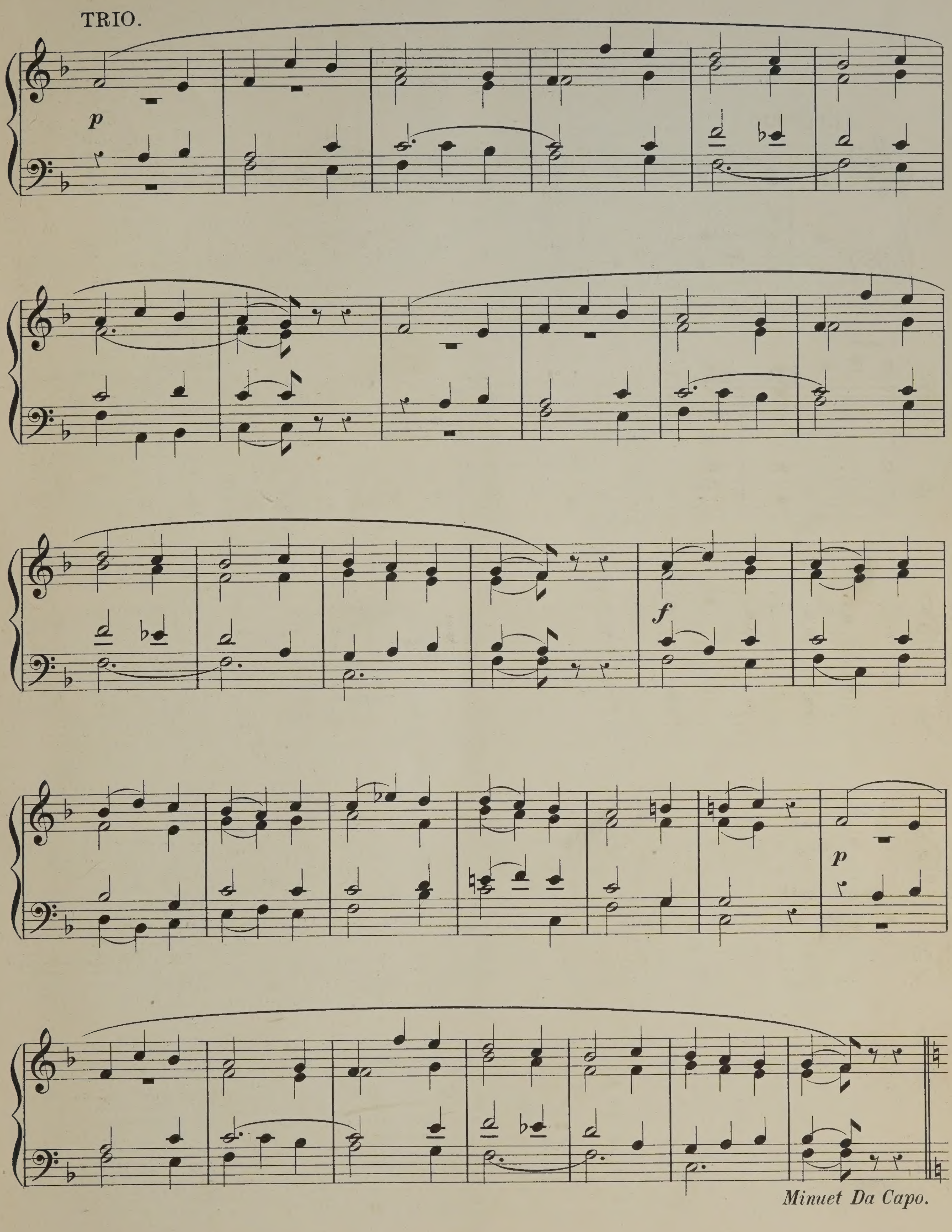
W. H. BURT.

Allegretto.

5.


mf
cres - cen - do
f
mf
f
mf
Fine.

TRIO.



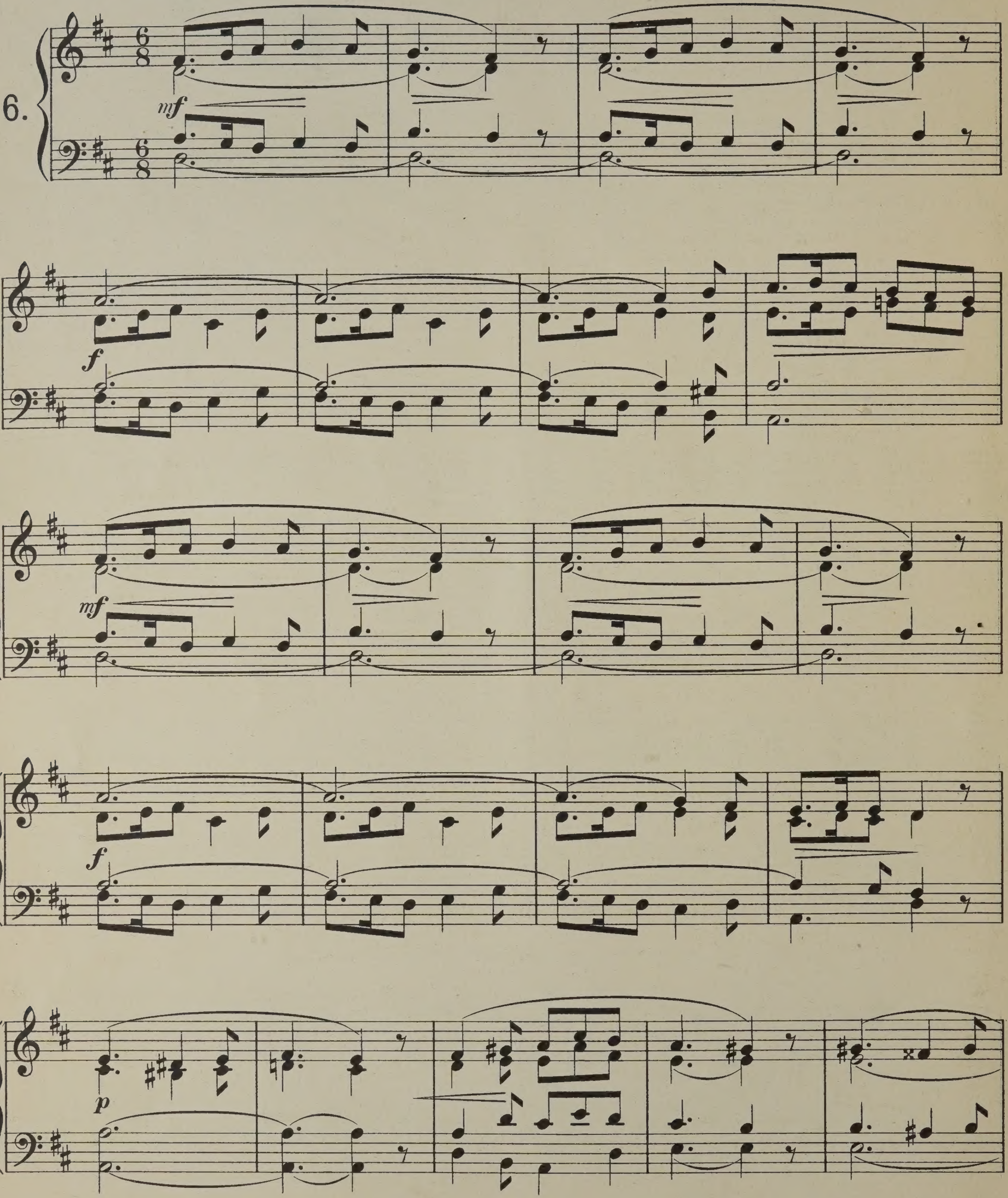
Minuet Da Capo.

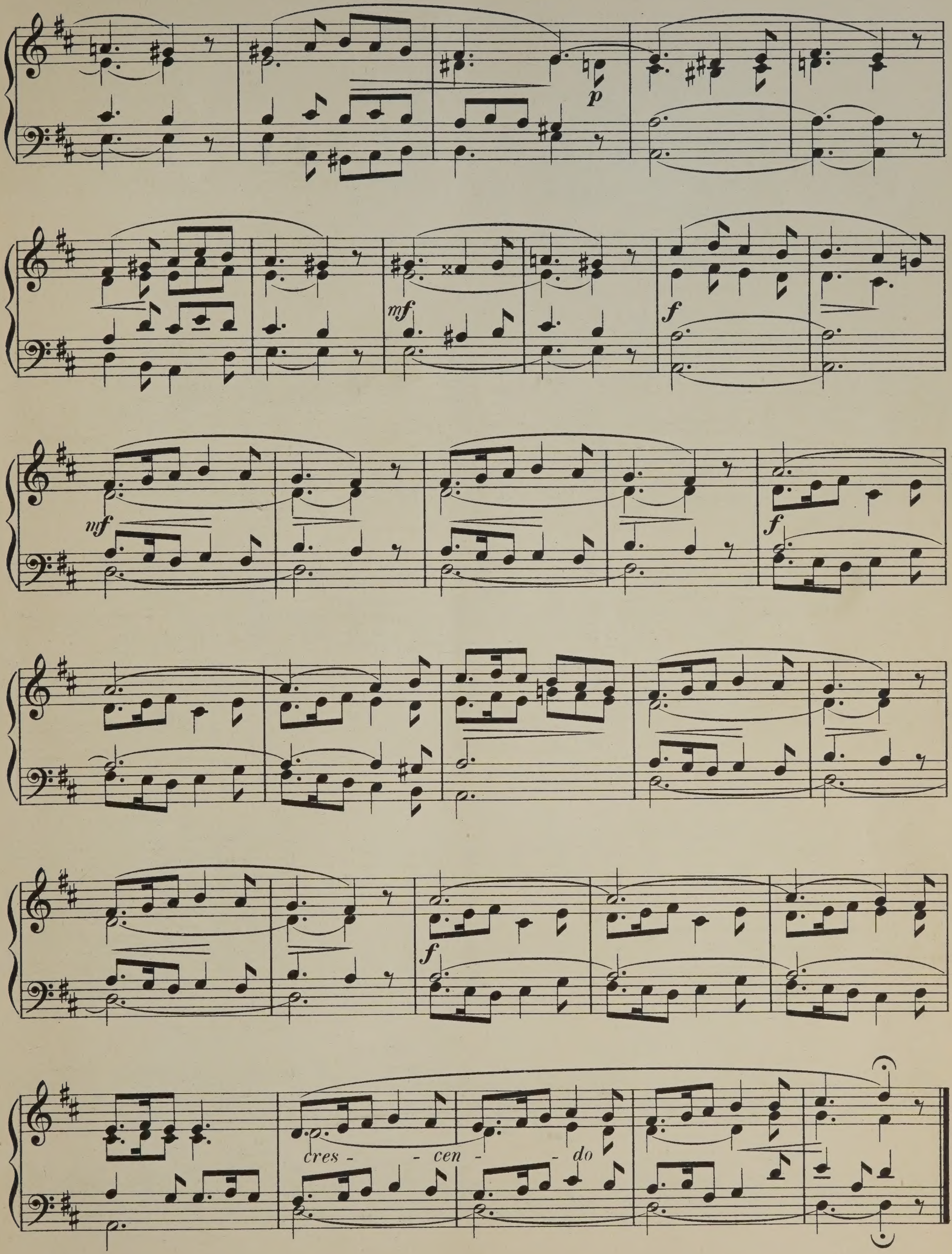
PASTORALE.

W. H. BURT.

Andantino.

6.



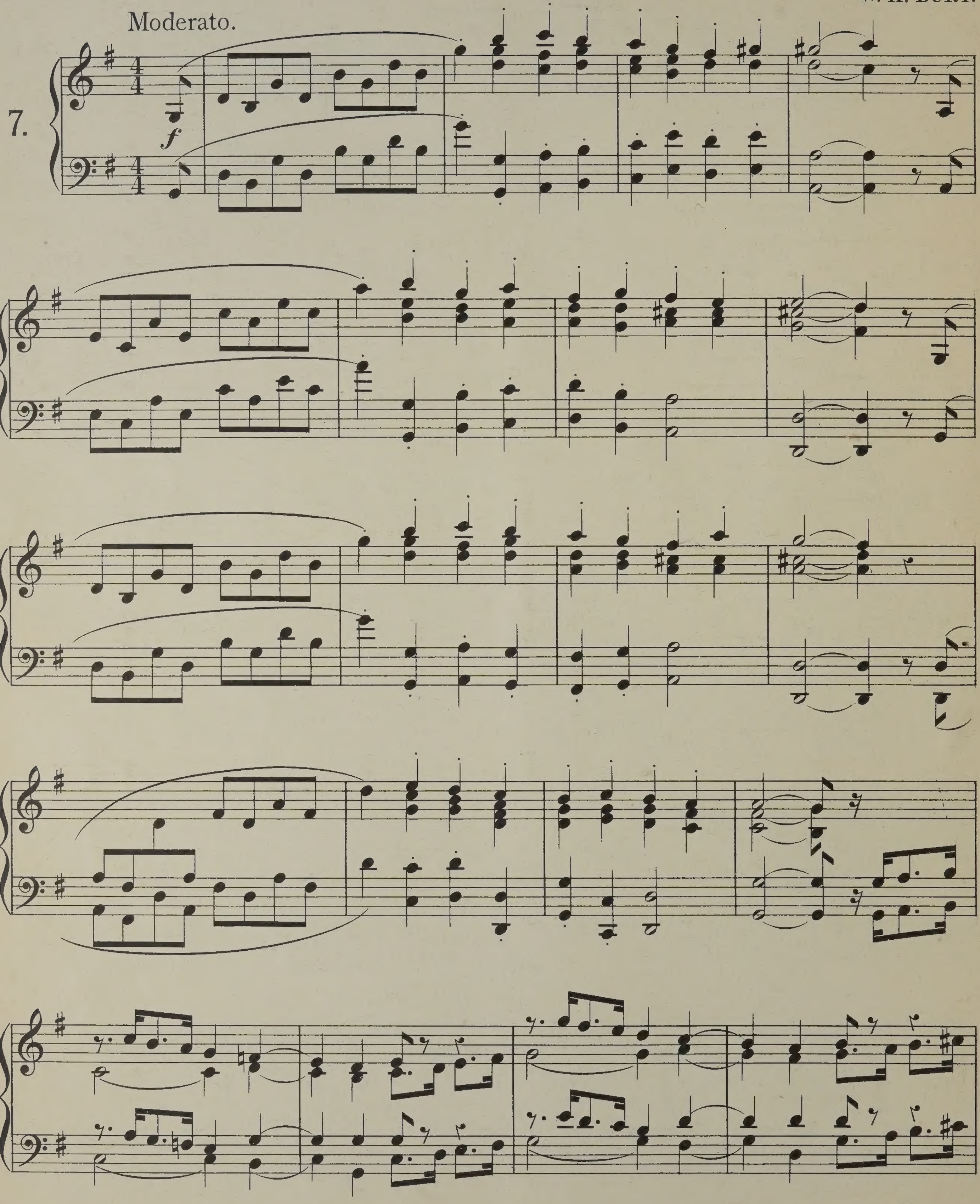

p
mf
f
mf
f
f
cres - - cen - - do

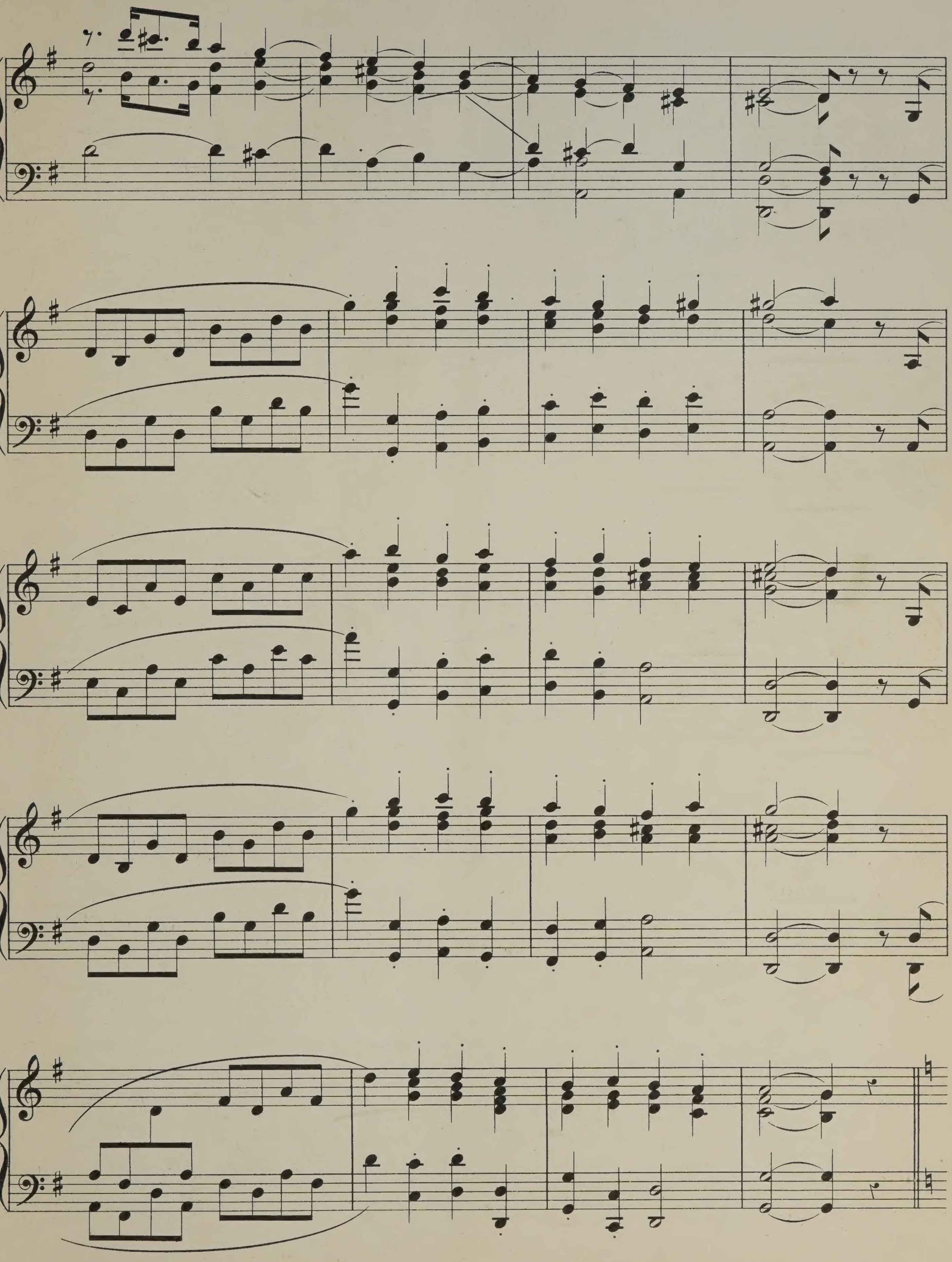
POSTLUDE.

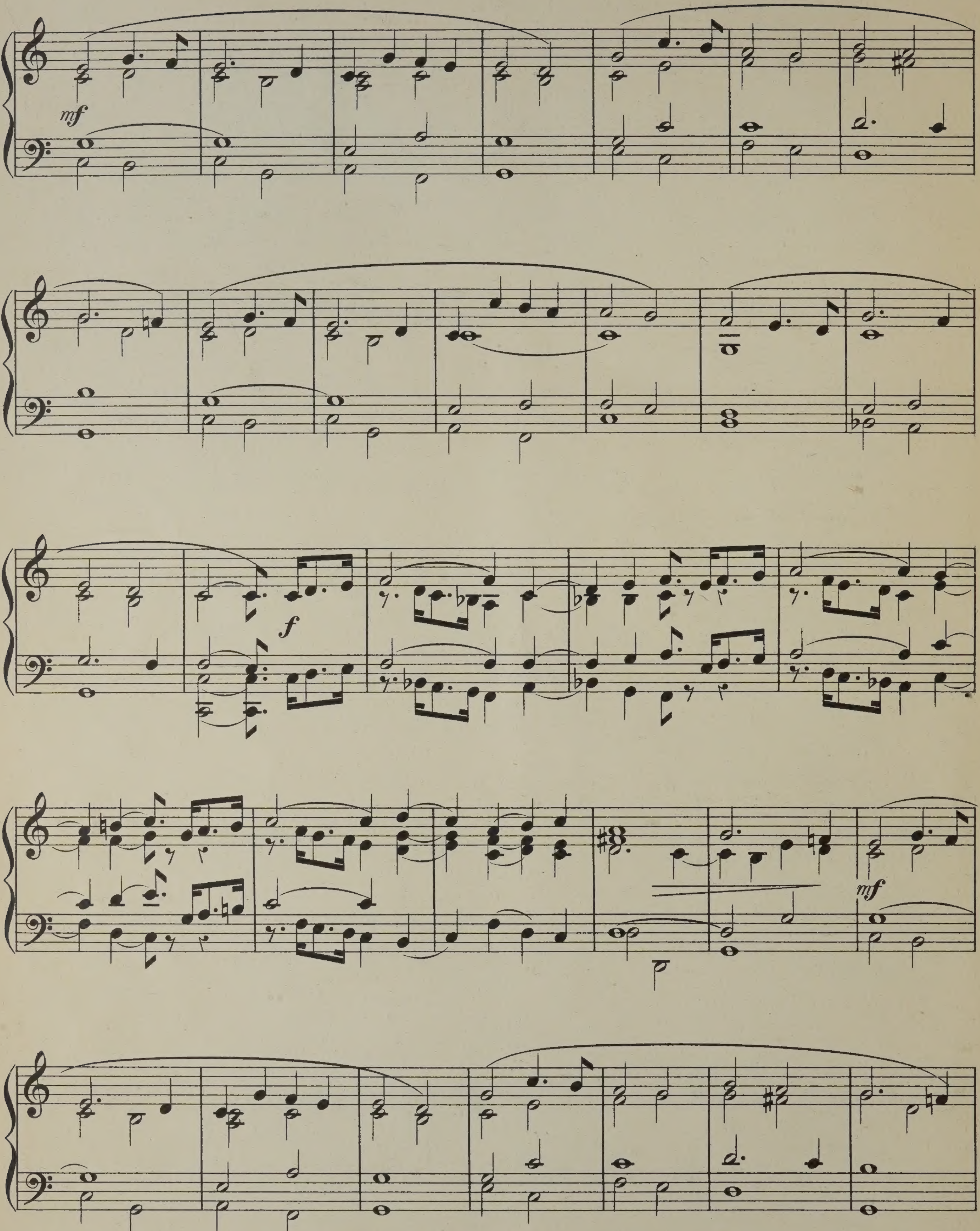
W. H. BURT.

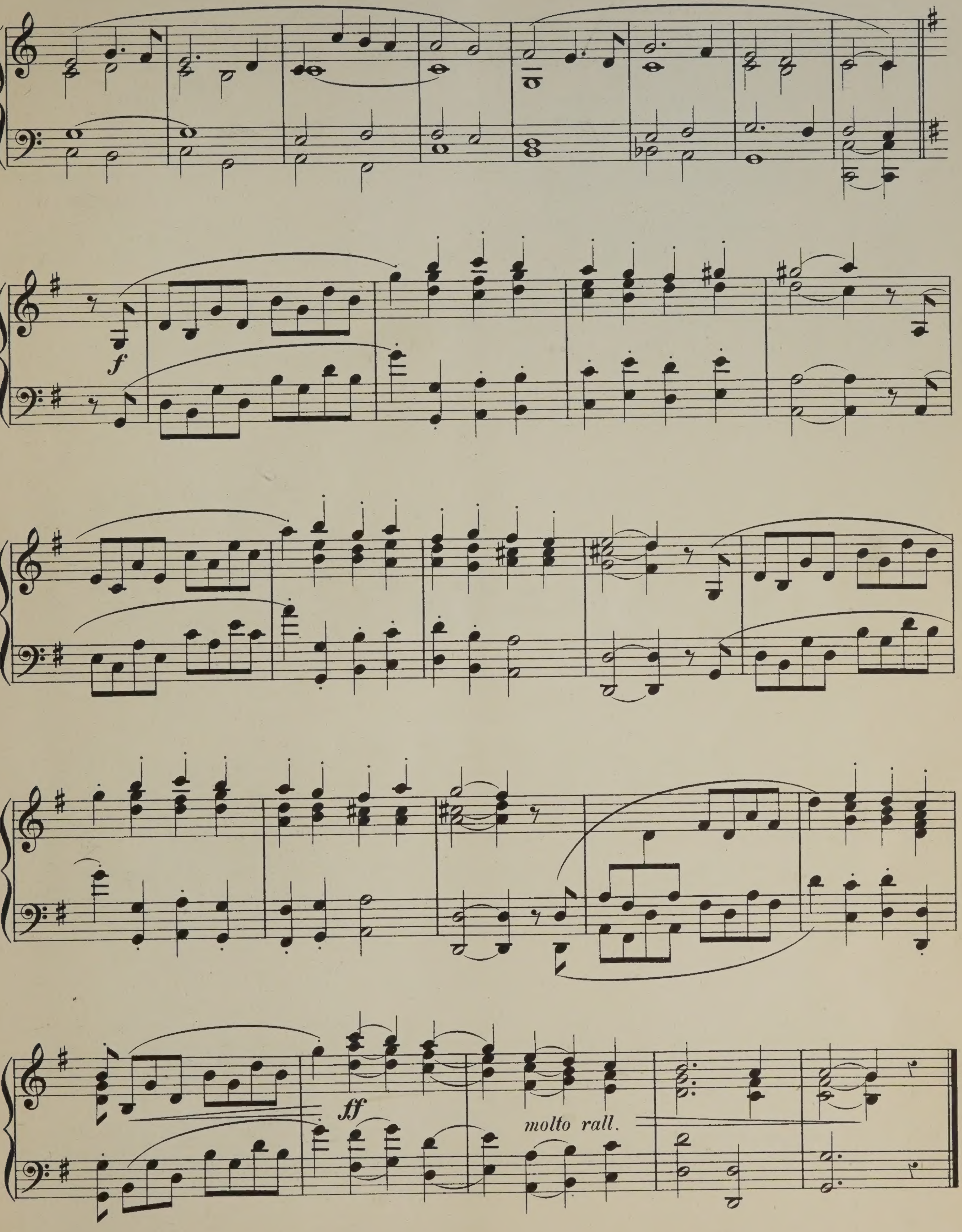
Moderato.

7.






mf
f
mf

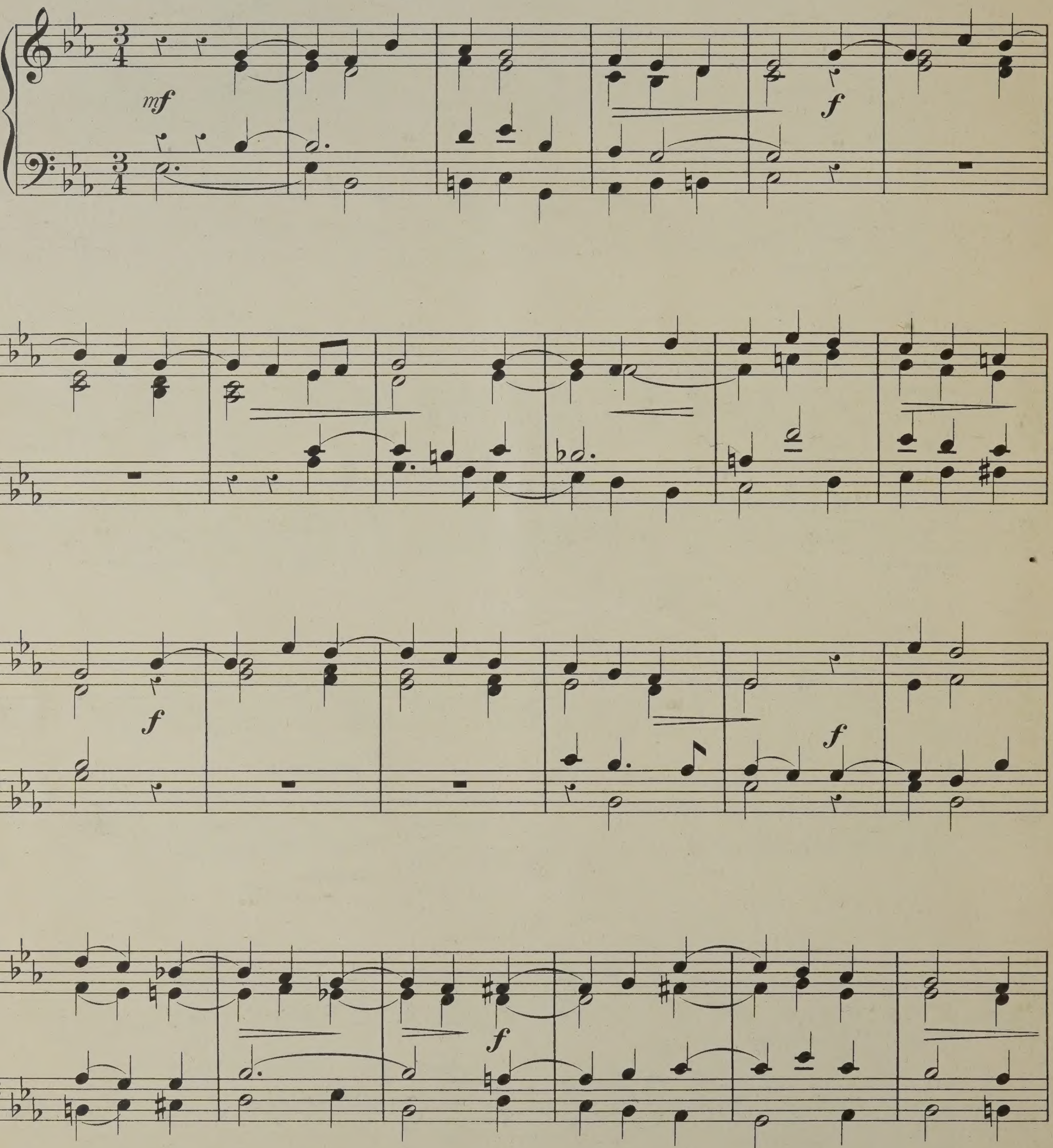

f
ff
molto rall.

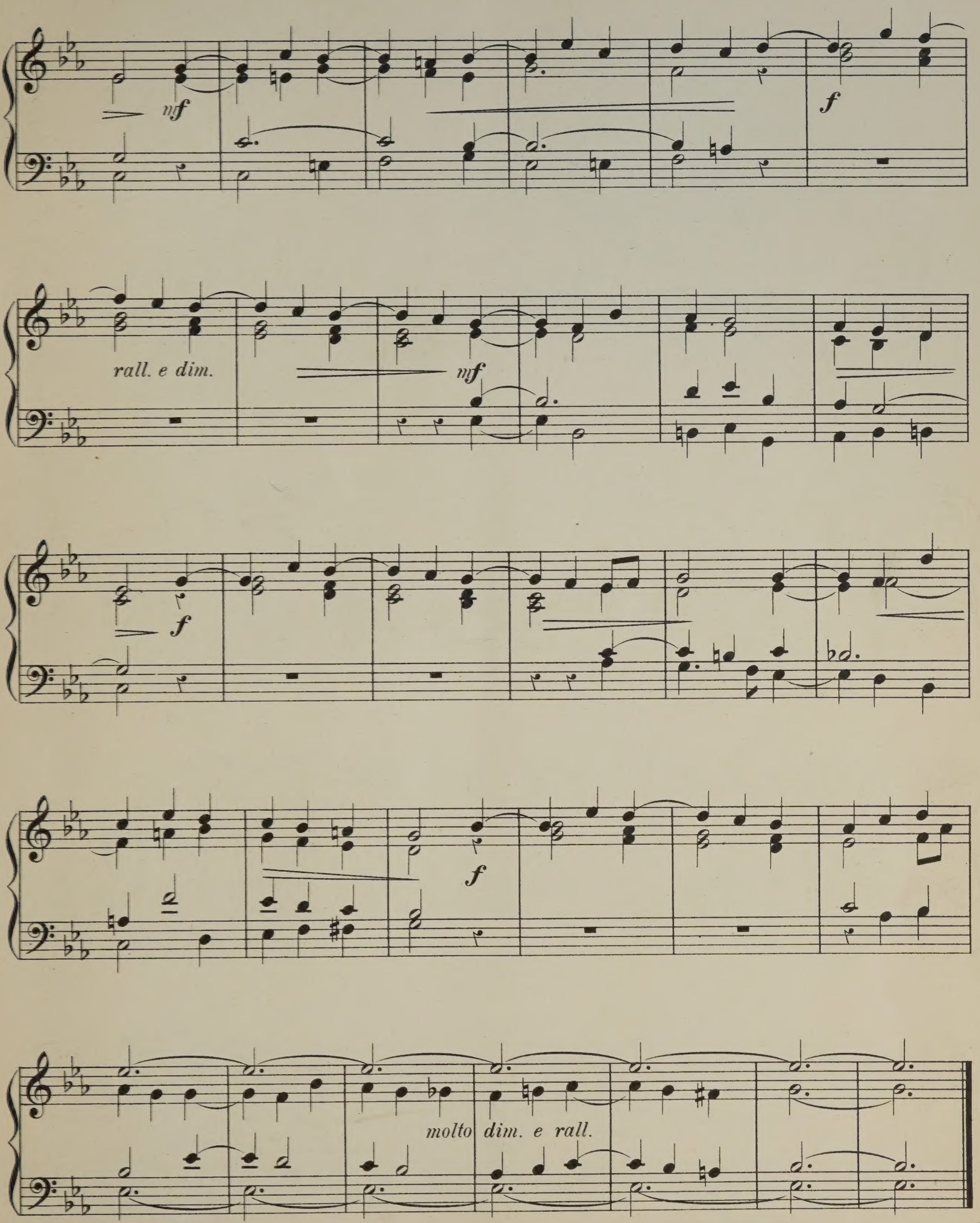
VERSET.

Andante sostenuto e legato.

W. H. BURT.

8.



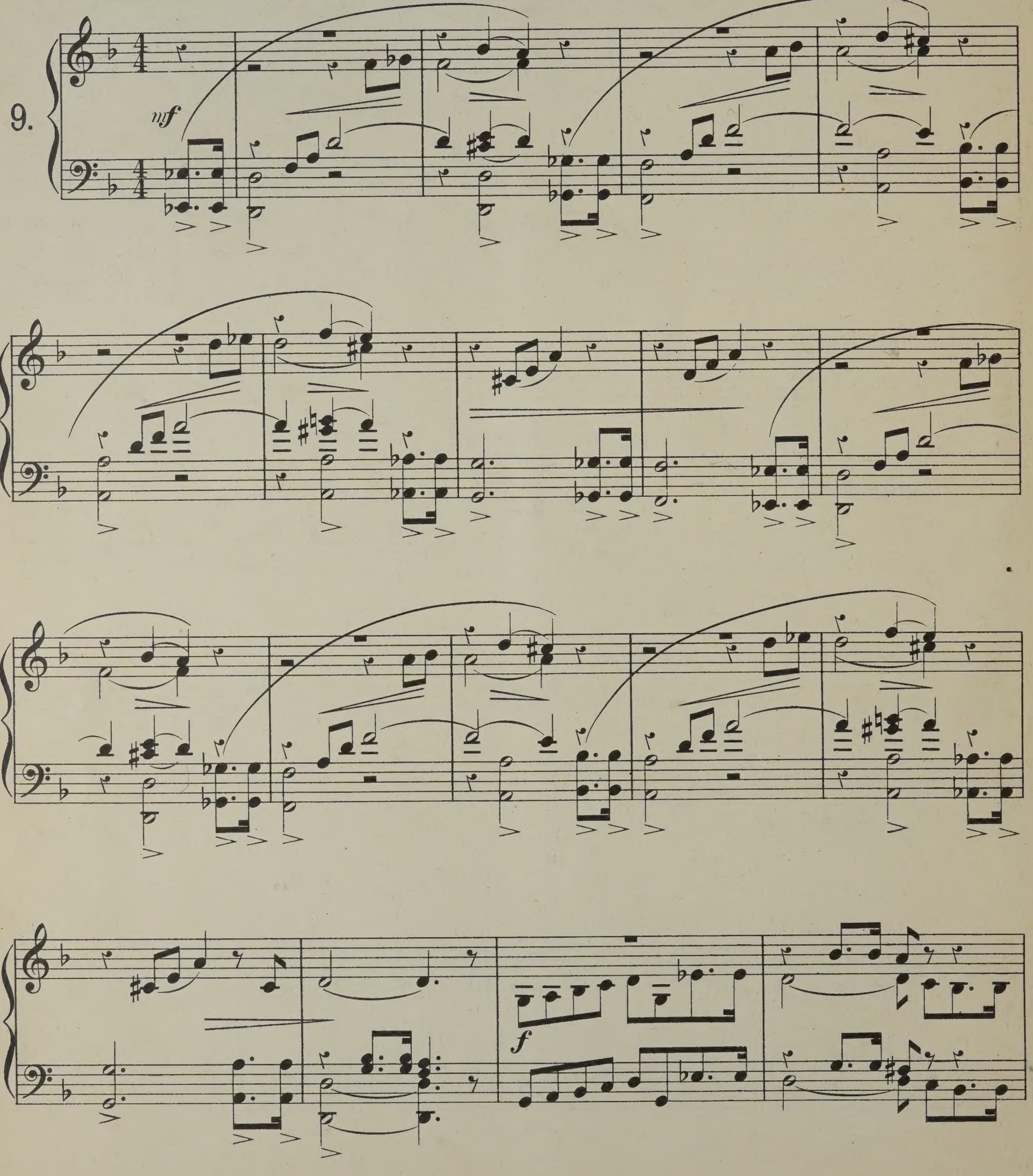

mf
f
rall. e dim.
mf
f
f
molto dim. e rall.

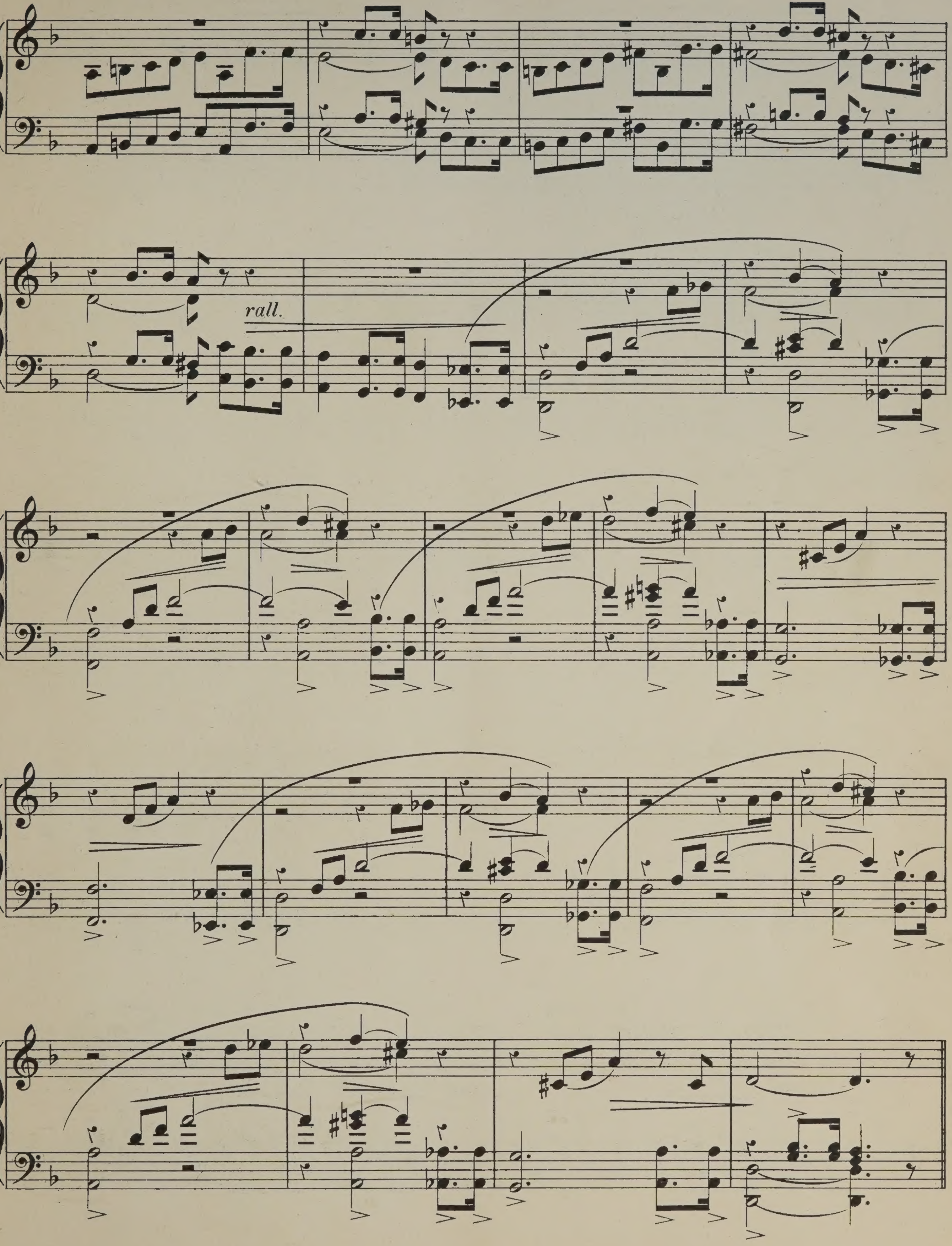
MARCHE FUNEBRE.

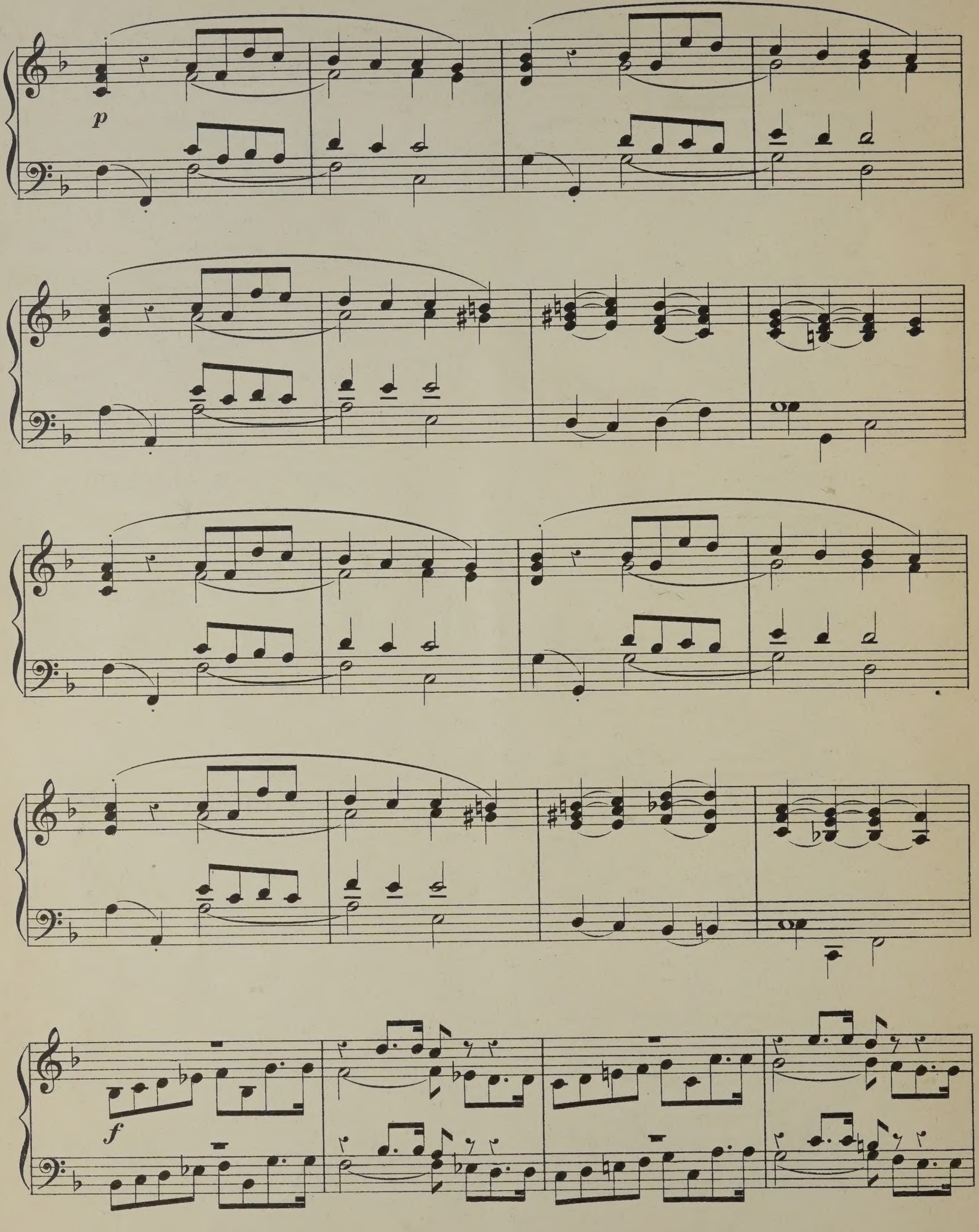
Lento e ben marcato.

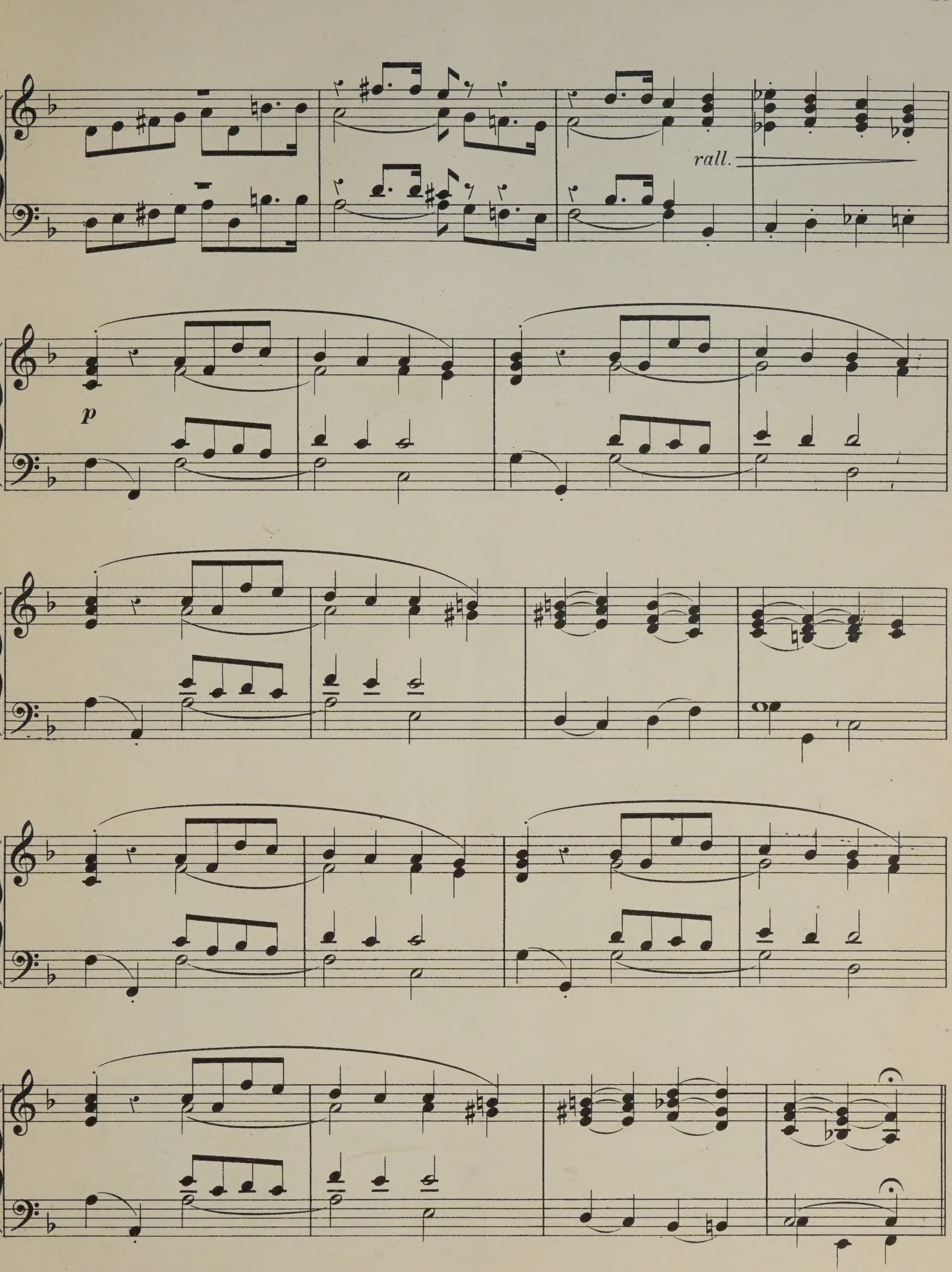
W. H. BURT.

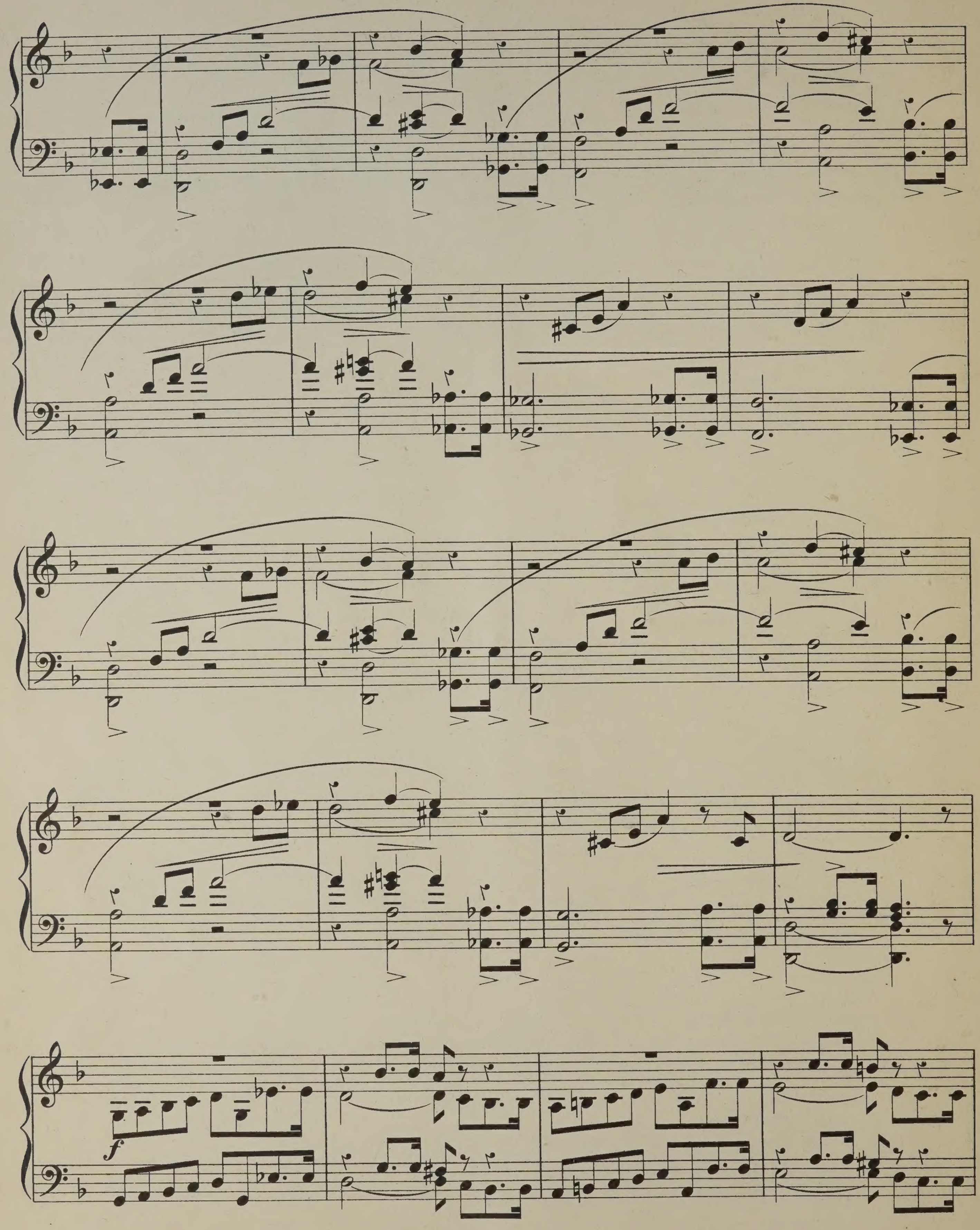
9.

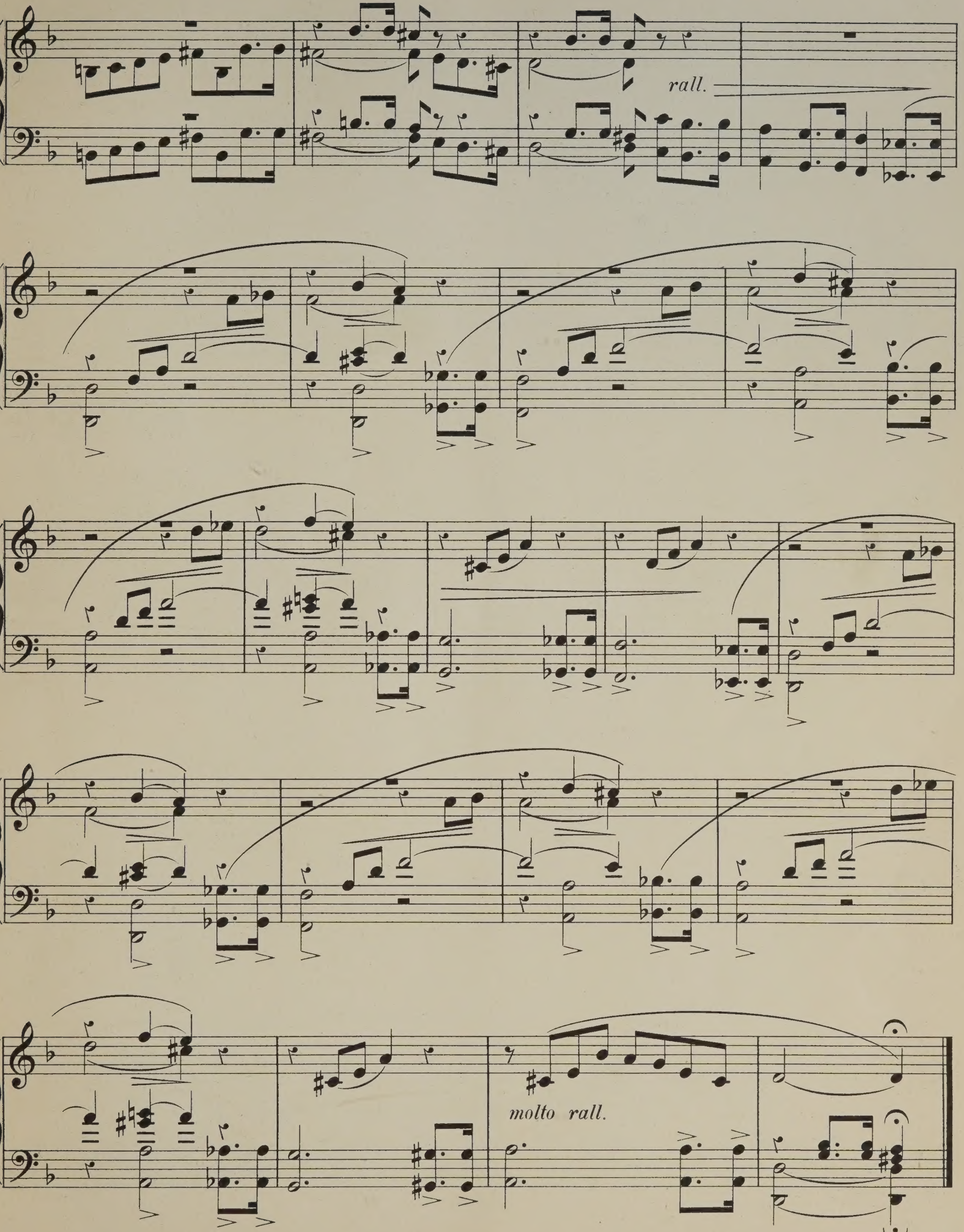



rall.


p
f


rall.
p


f

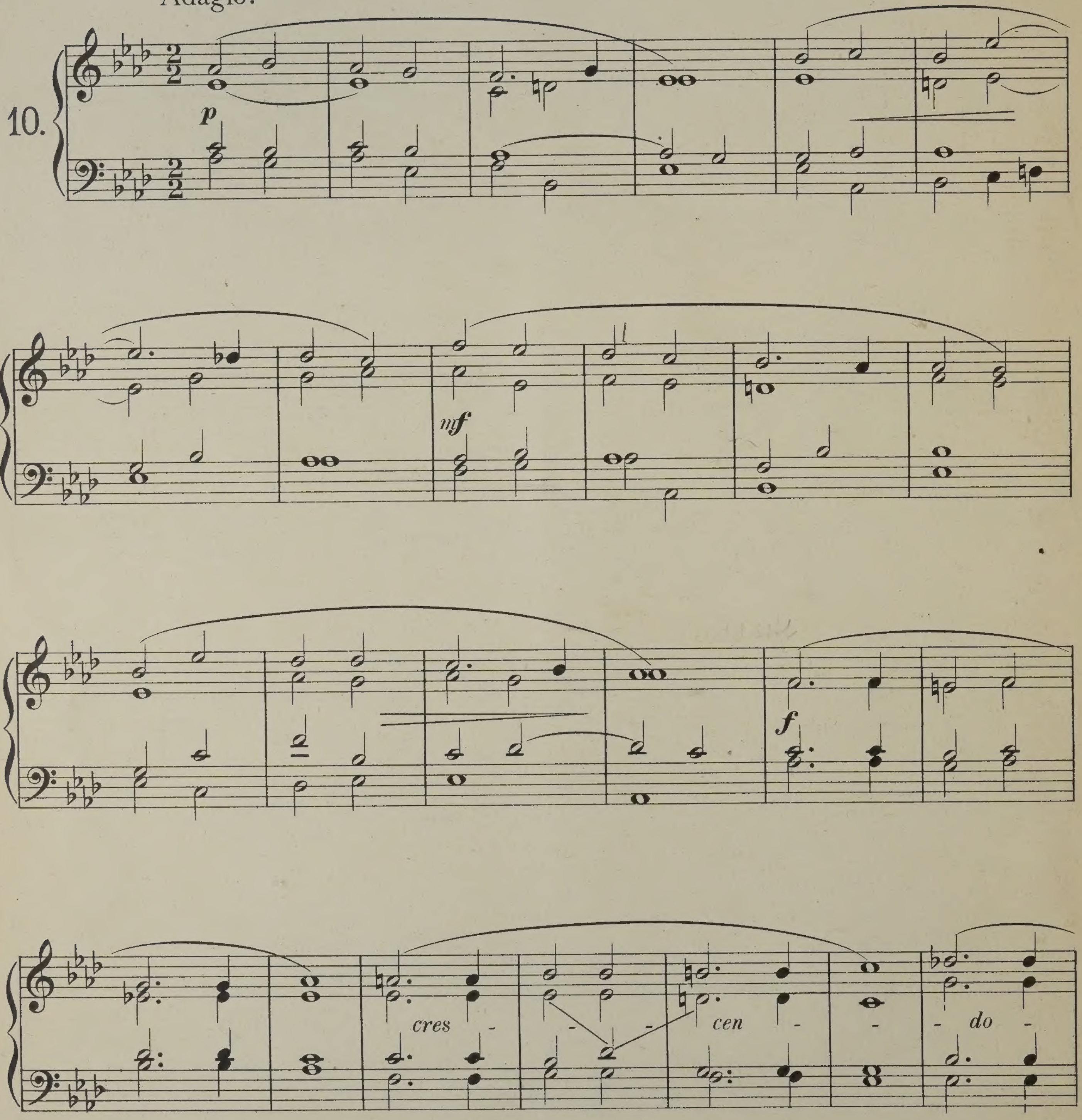

rall.
molto rall.

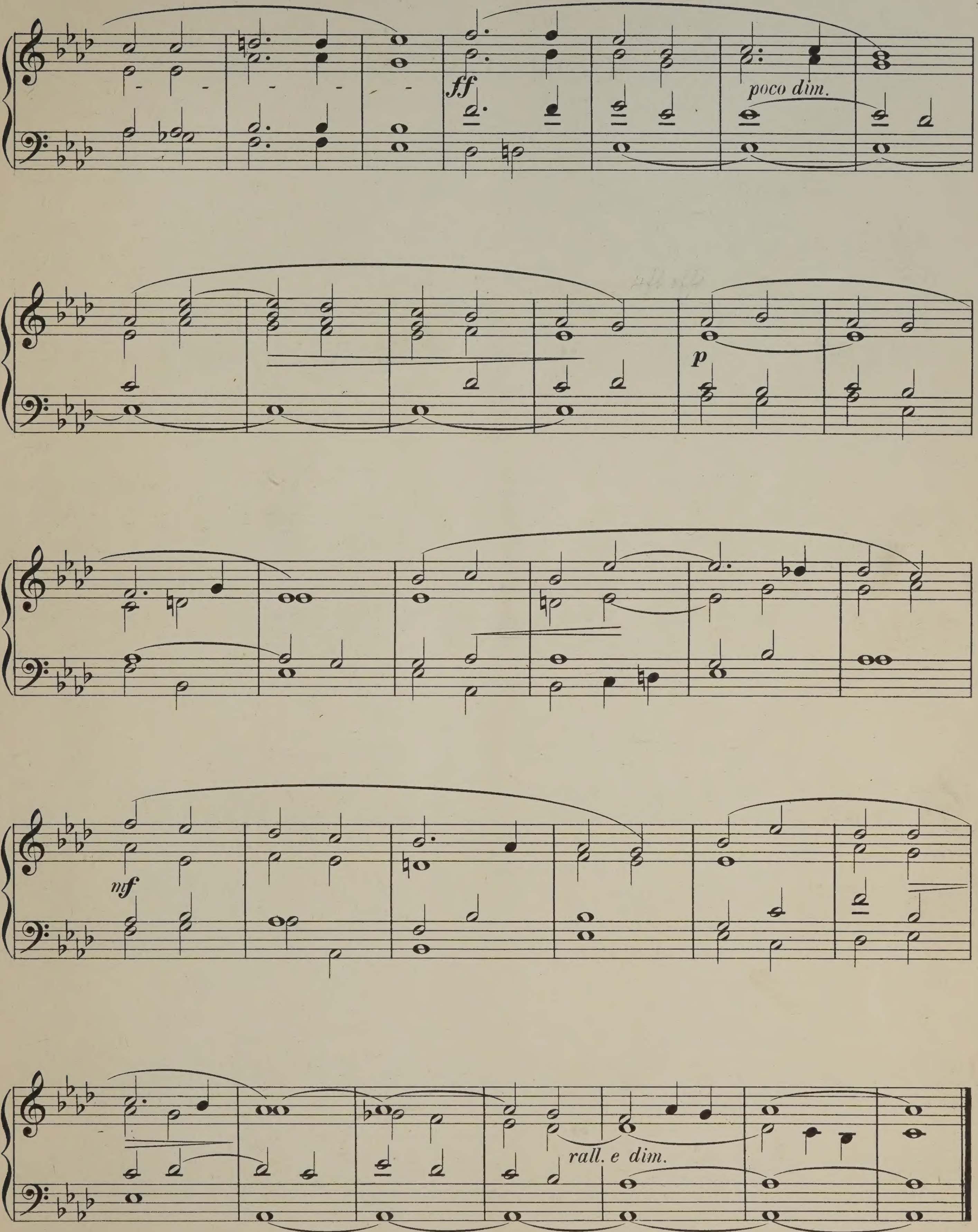
COMMUNION.

W. H. BURT.

Adagio.

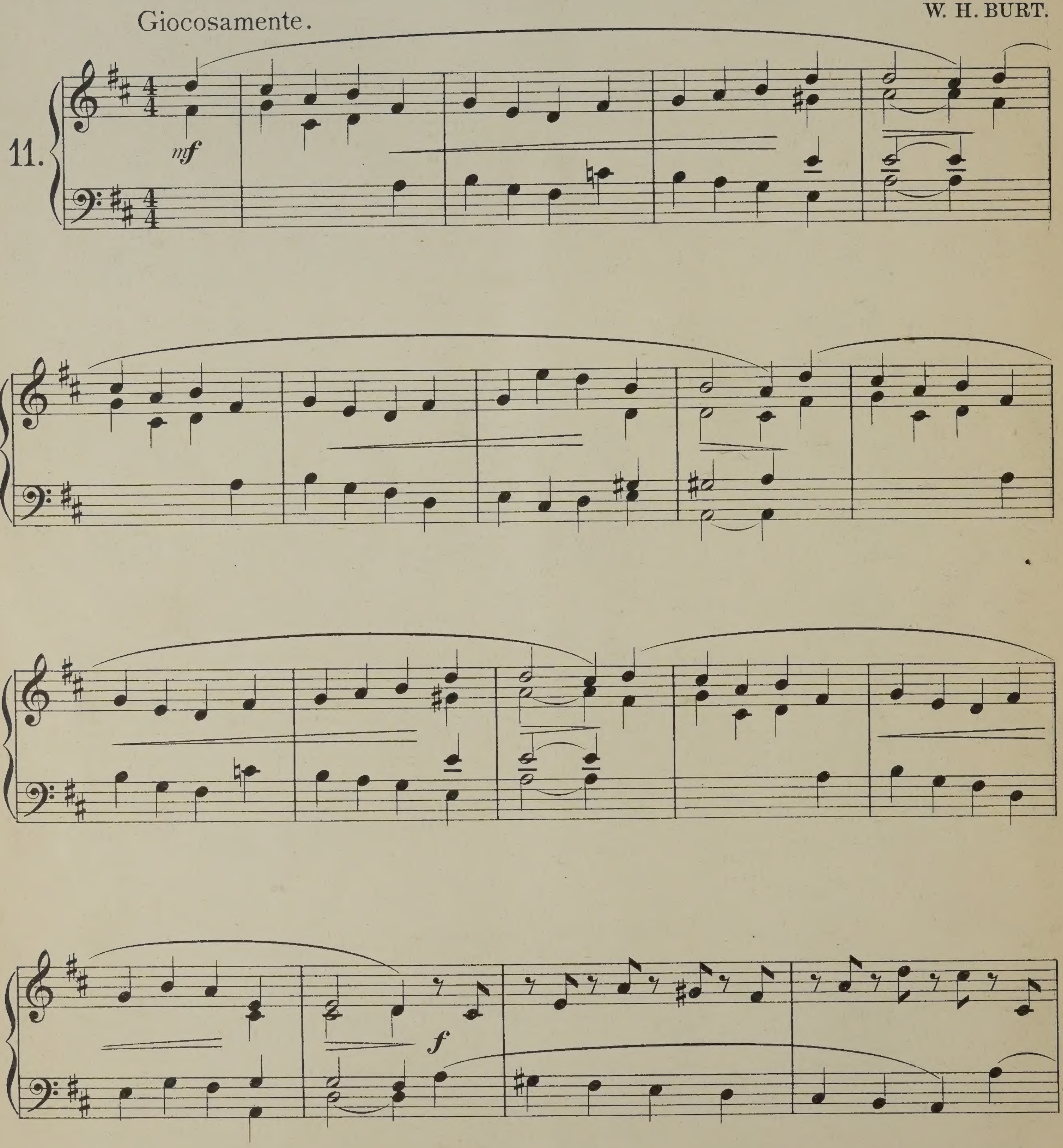
10.

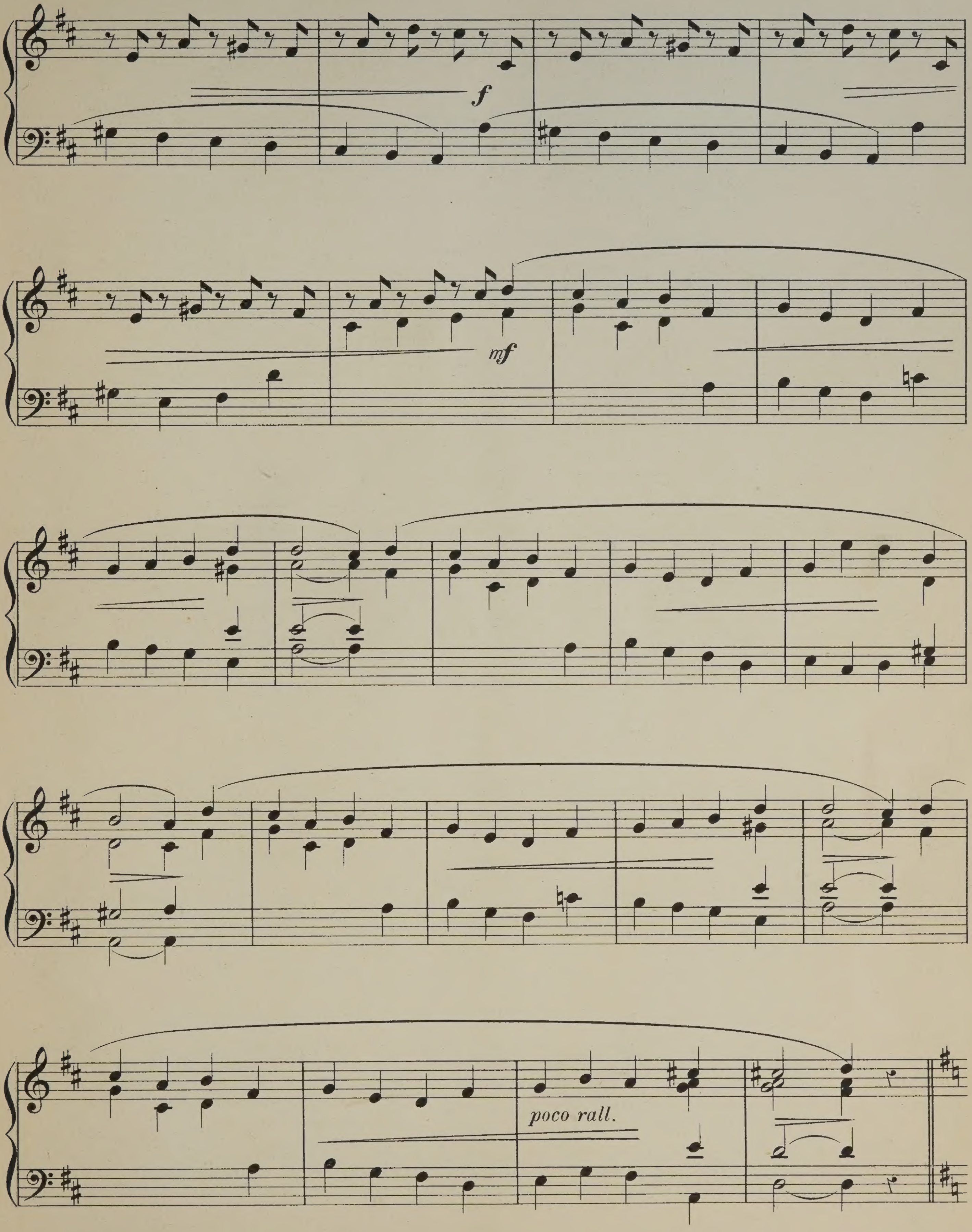

p
mf
f
cres - - - cen - - - do -

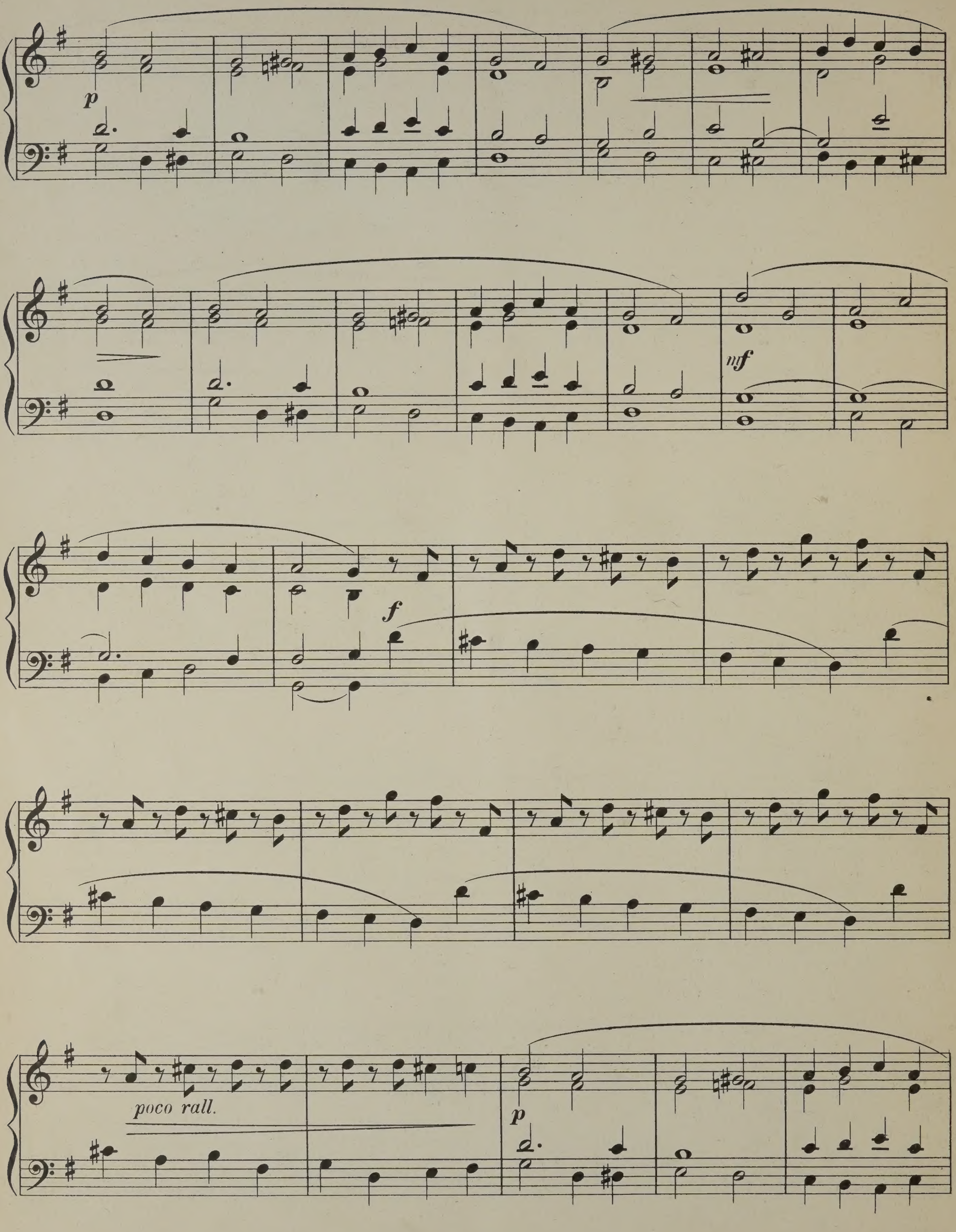

ff
poco dim.
p
mf
rall. e dim.

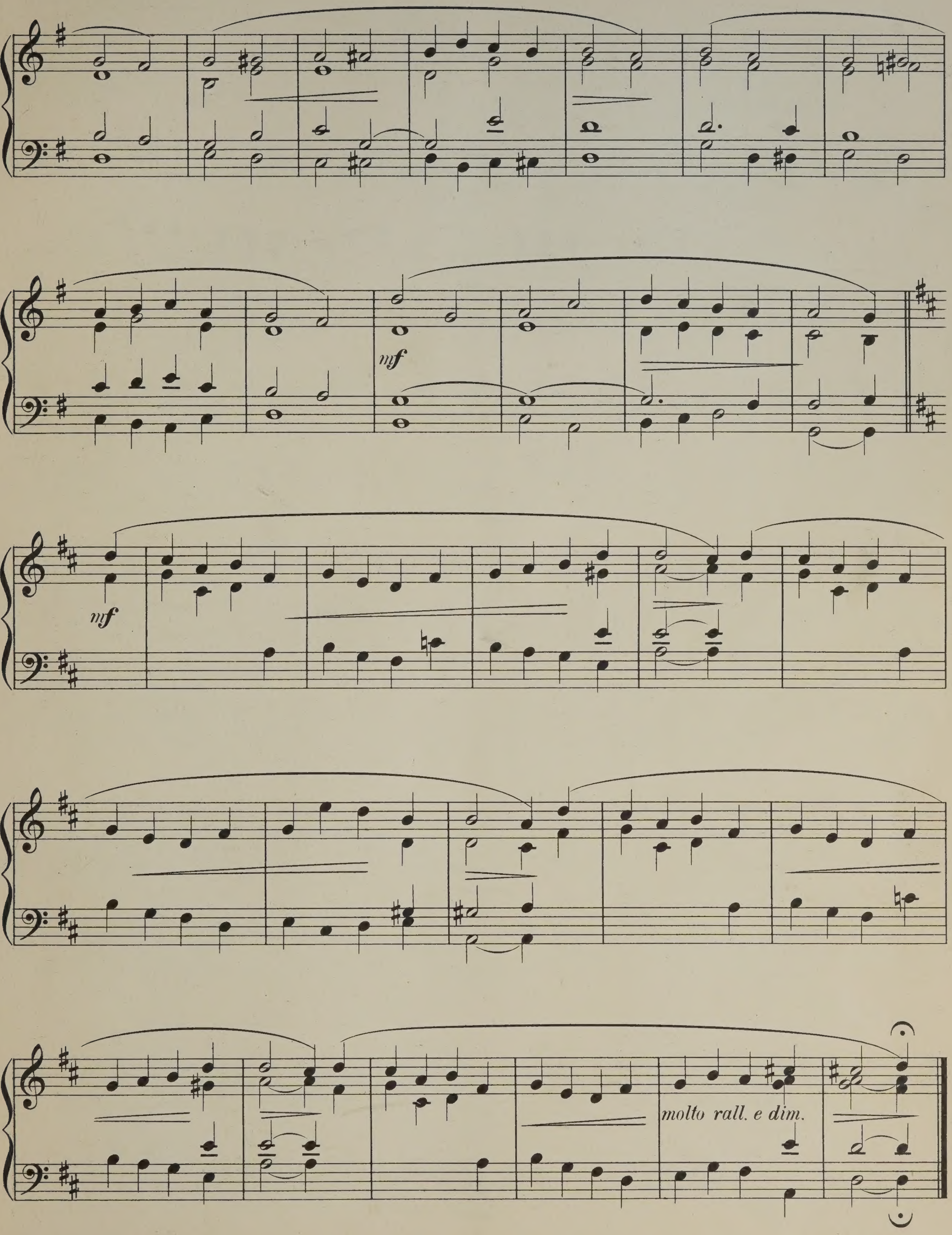
LA CHANSON DES CARRILONS.

W. H. BURT.


Giocosamente.
11.
mf
f


f
mf
poco rall.


p
mf
f
poco rall.
p

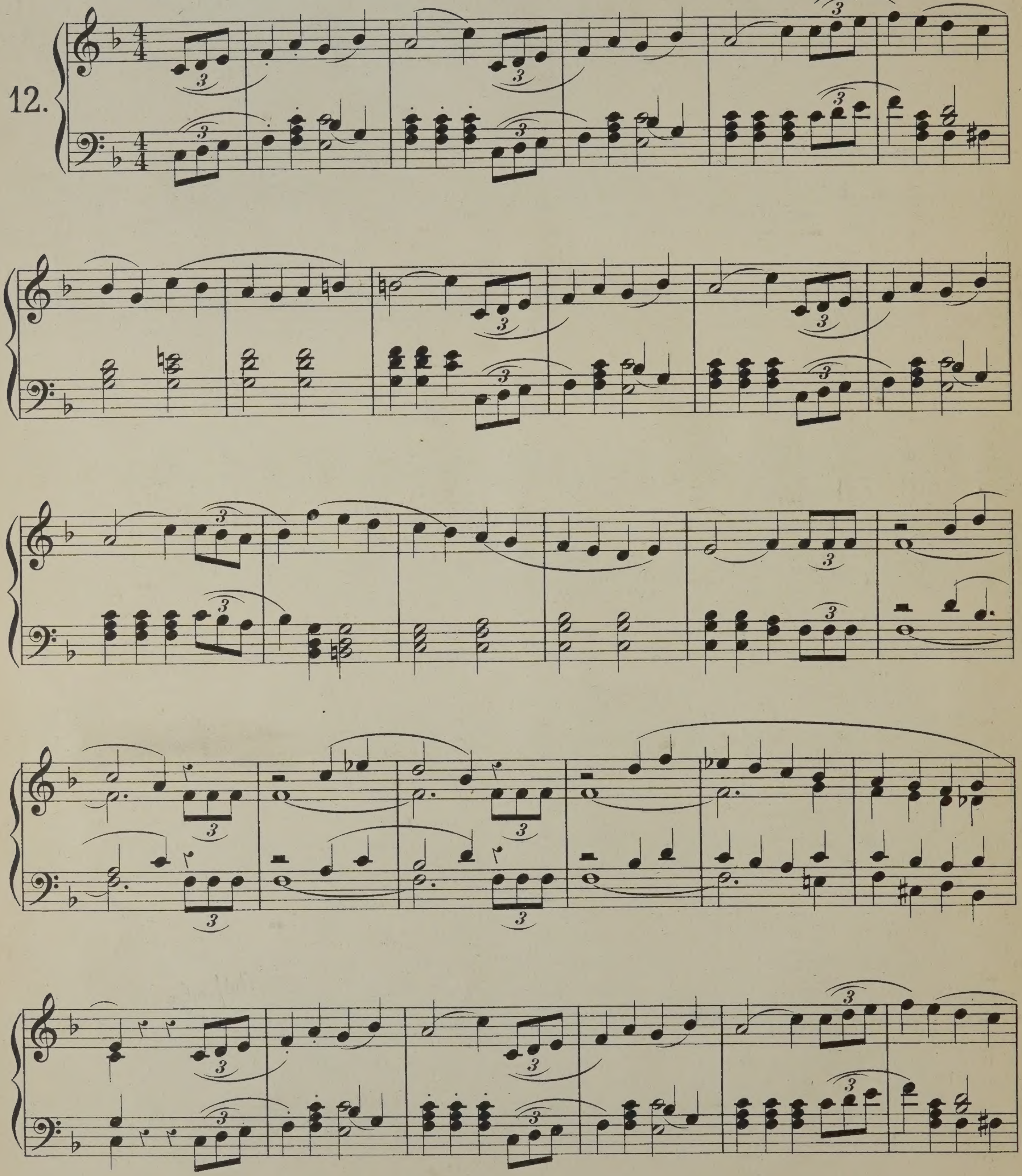

mf
mf
molto rall. e dim.

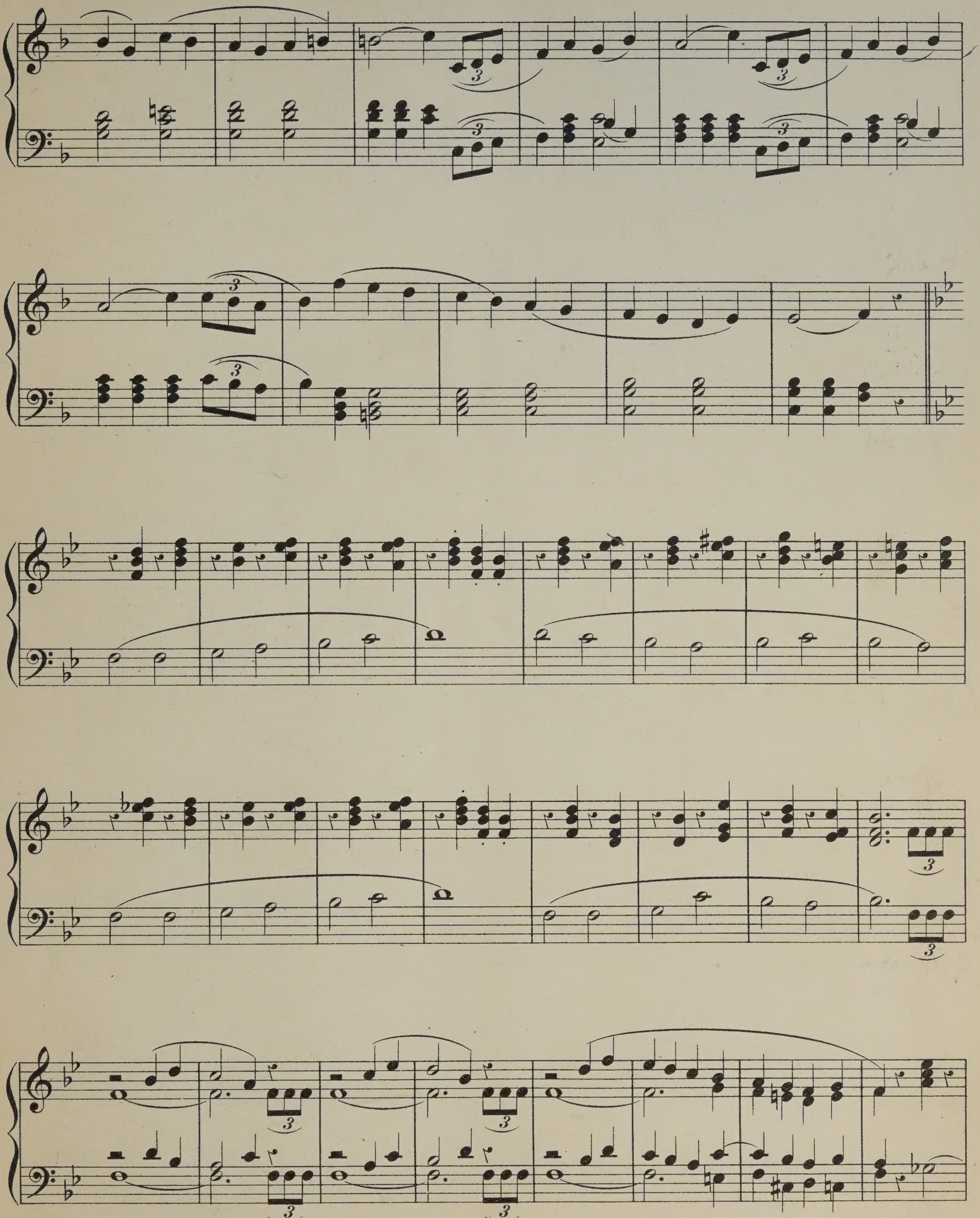
FESTAL MARCH.

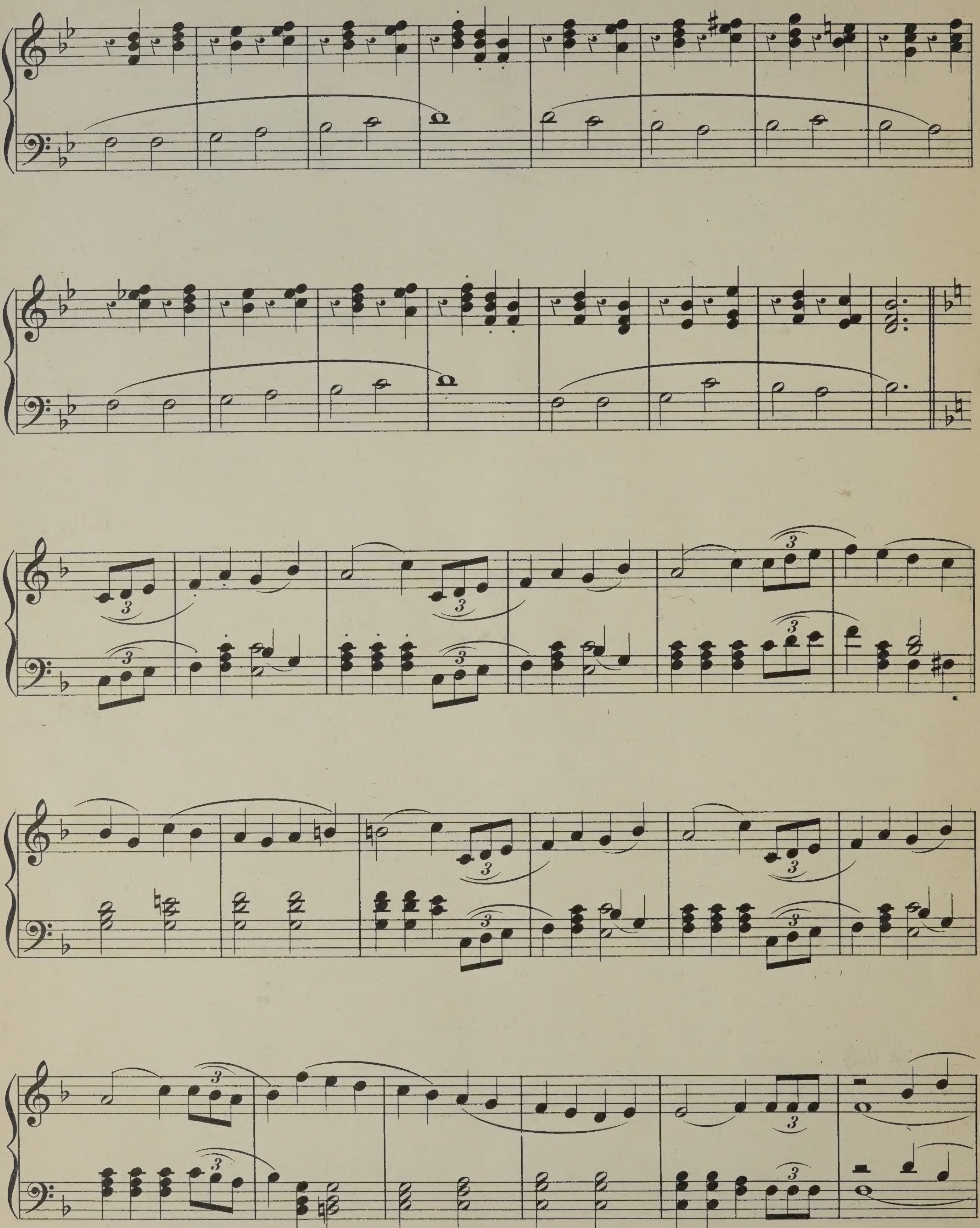
W. H. BURT.

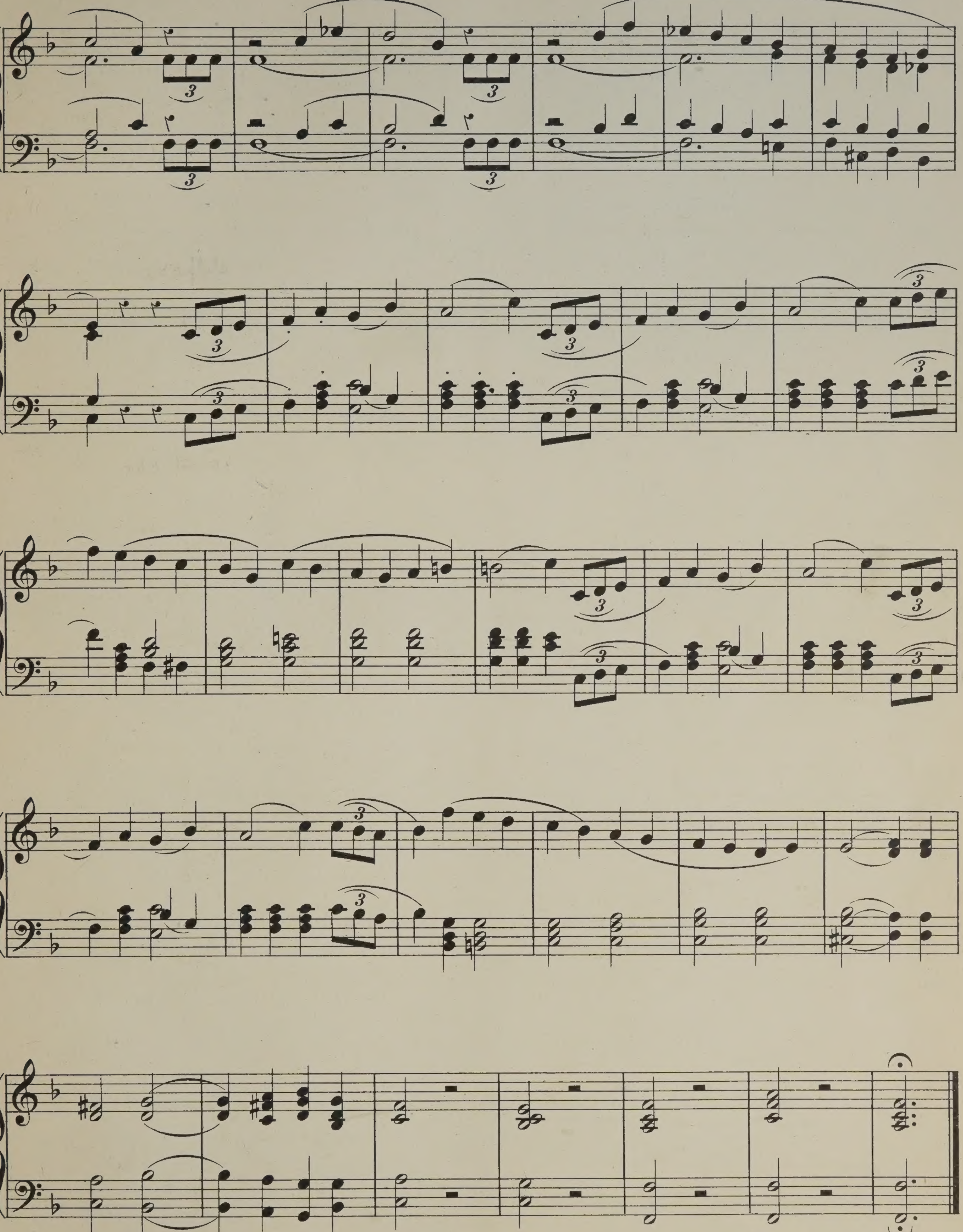
Alla Marcia.

12.





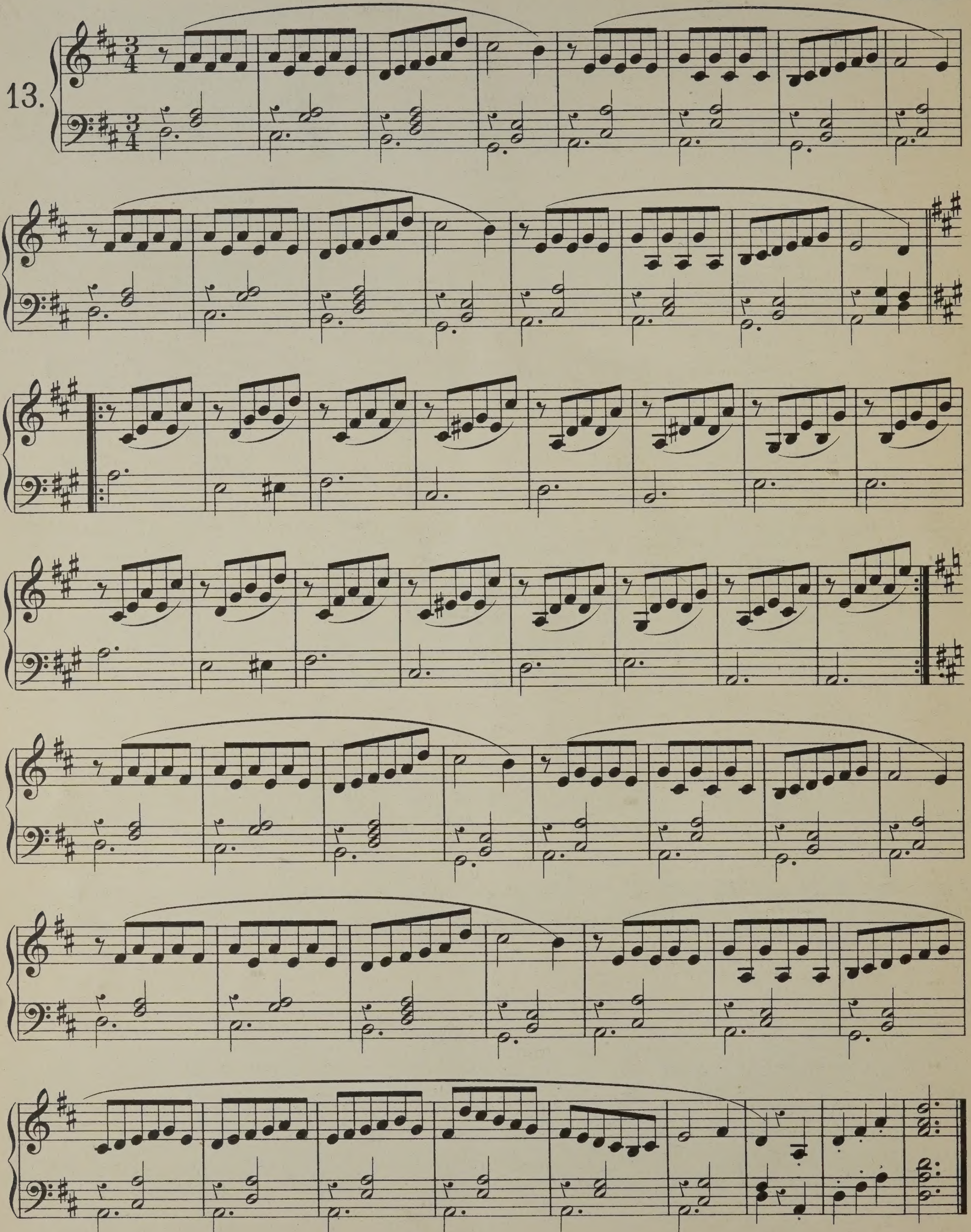




ALLEGRO VIVACE.

W. H. BURT.

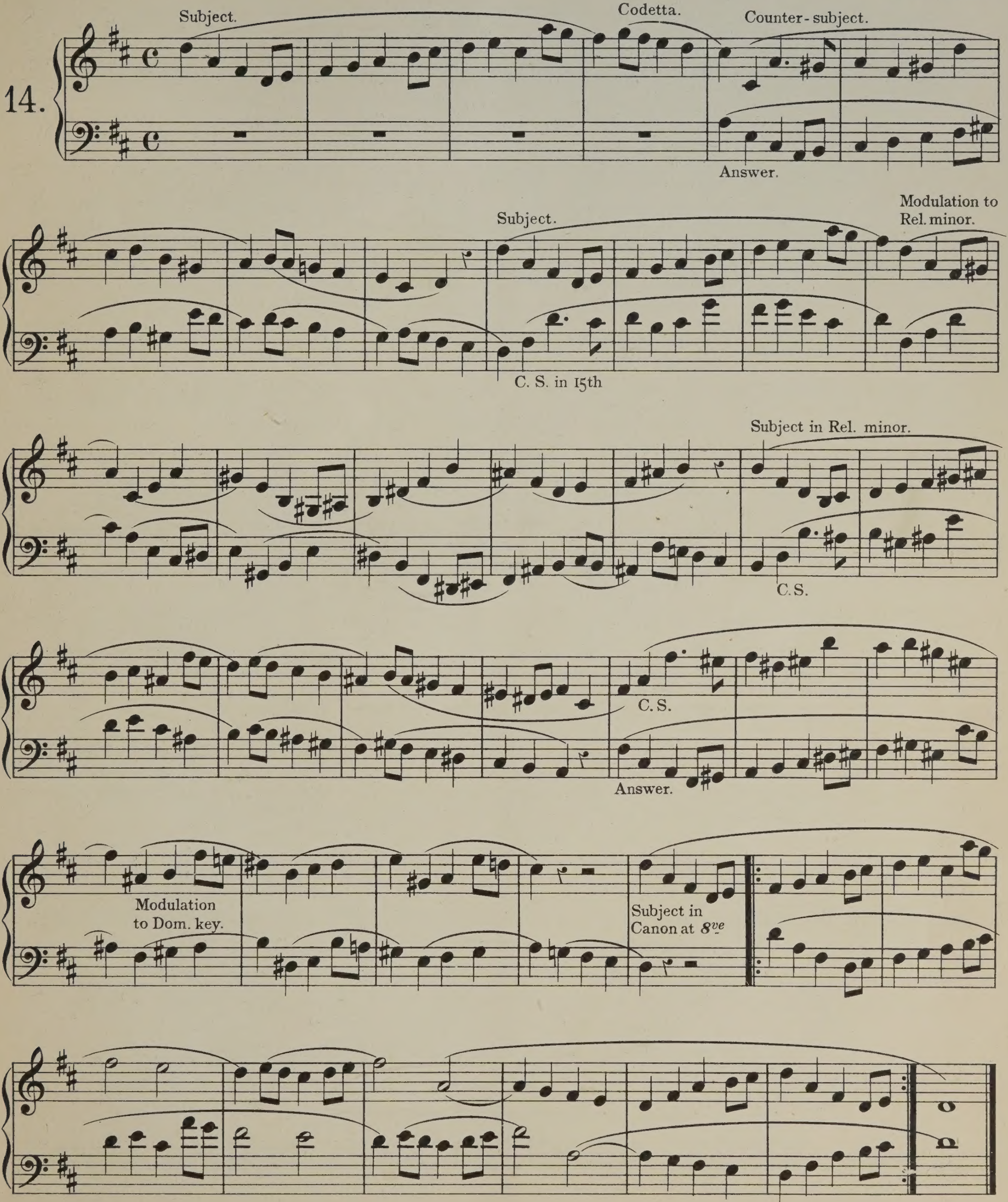
13.



TWO-PART FUGUE.

W. H. BURT.

14.


Subject.
Codetta.
Counter-subject.
Answer.
Subject.
Modulation to Rel. minor.
C. S. in 15th
Subject in Rel. minor.
C.S.
C.S.
Answer.
Modulation to Dom. key.
Subject in Canon at 8ve

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MIT ANGEMESSENEN VOR-ZWISCHEN-UND NACHSPIELEN
FÜR **HARMONIUM** ODER **ORGEL**
GESETZT UND FÜR DEN GEBRAUCH AN MITTELSCHULEN UND
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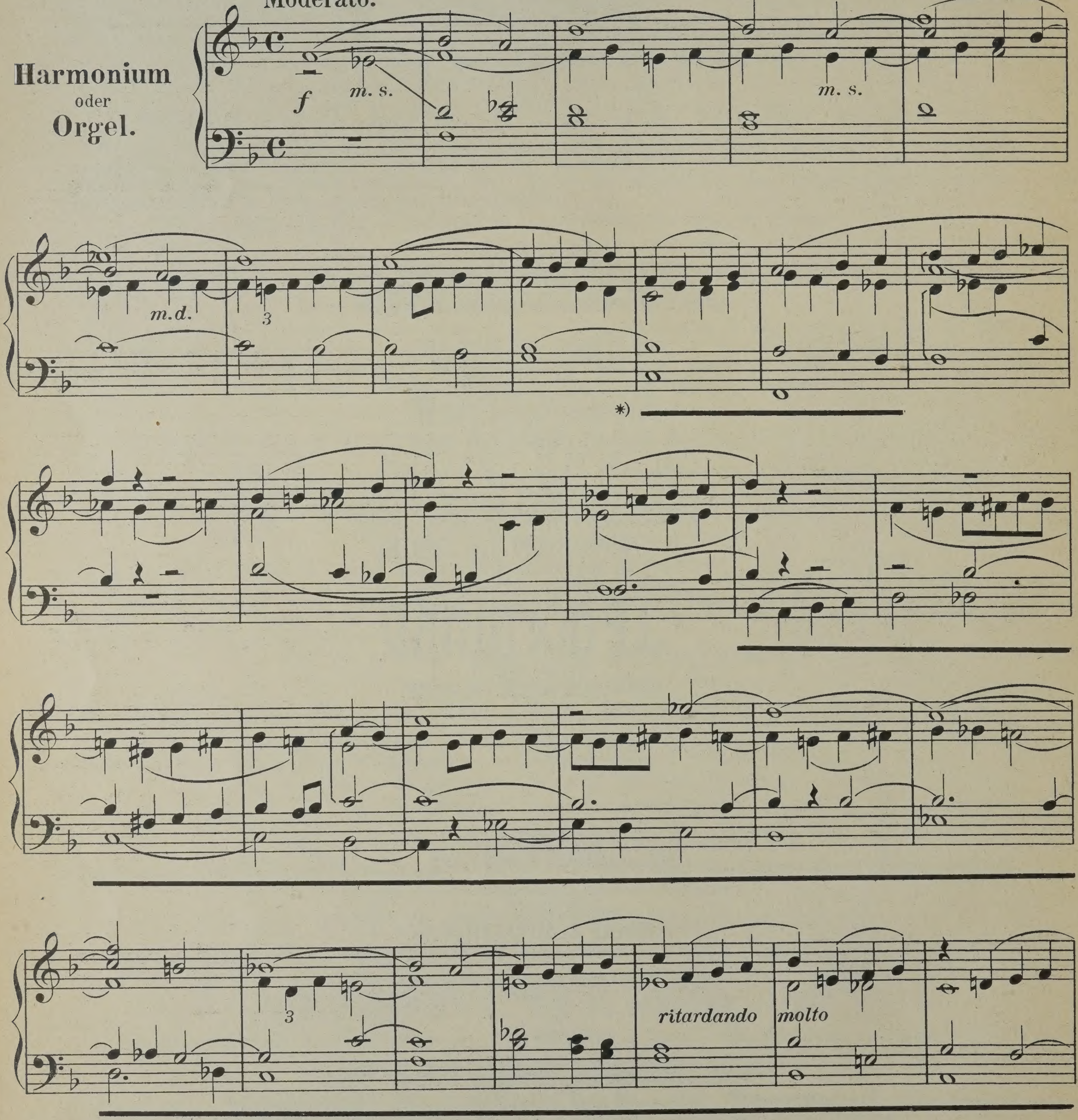

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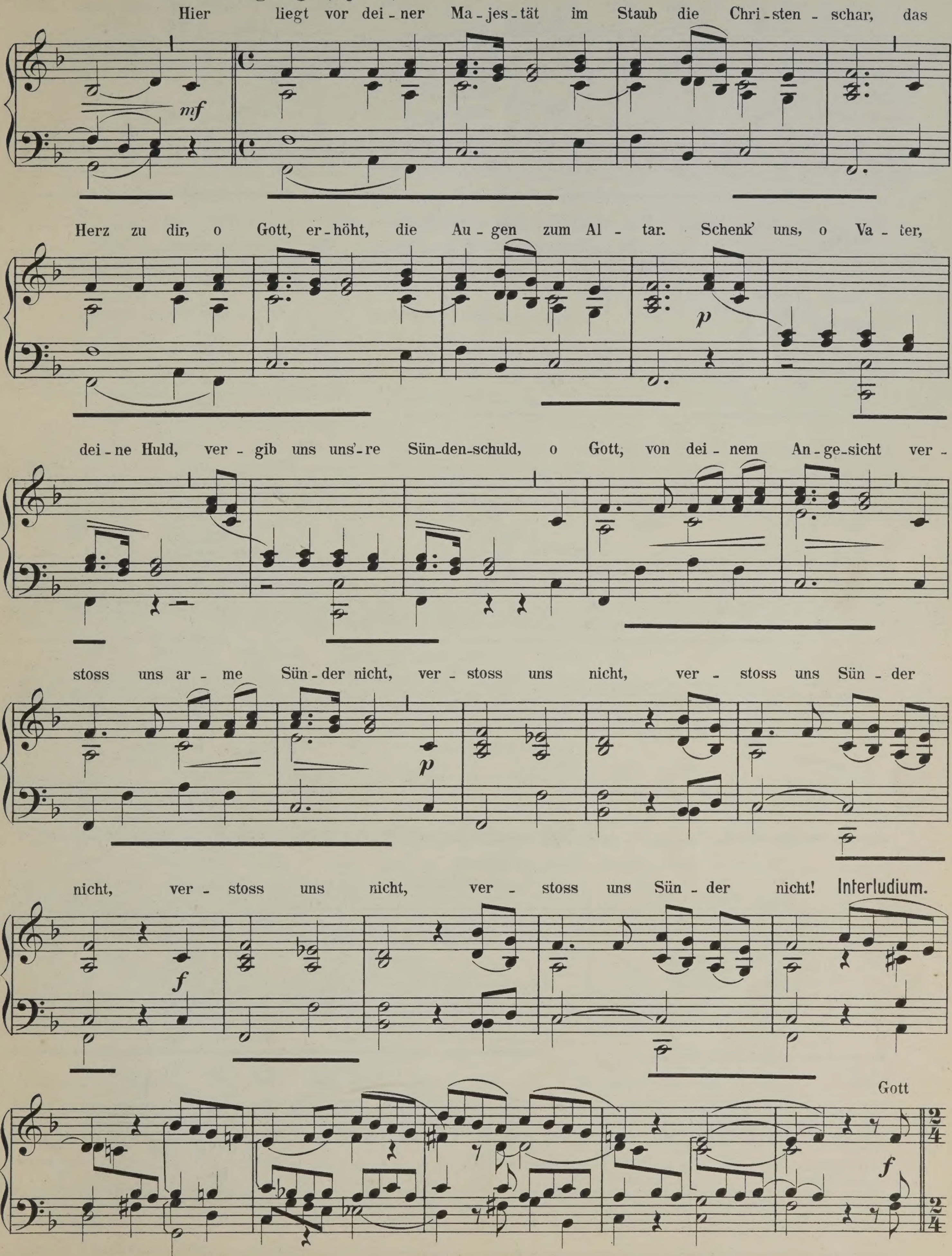
*) Die Linien bedeuten den Pedalgebrauch.

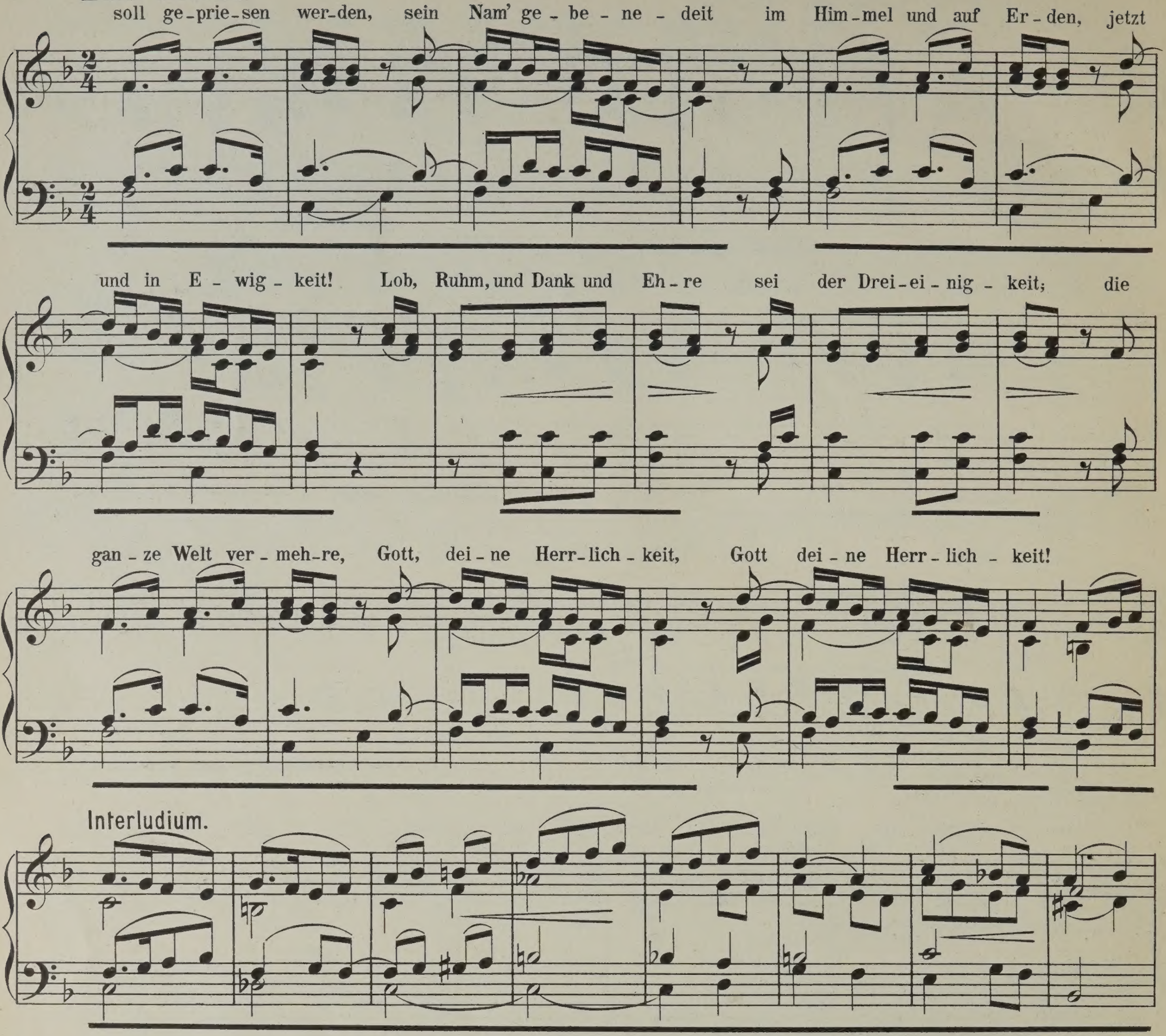
Vorliegende Messgesänge und Praeludien sind zunächst den Zöglingen der k. k. Theresianischen Akademie, welche zum Orgelspiel während der hl. Messe herangebildet werden, gewidmet, seien aber auch allen andern Orgelspielern, welche stylgerecht Praeludien und die Messgesänge geschmackvoll vortragen wollen, empfohlen.

Stich und Druck von Jos. Eberle & Co Wien VII.

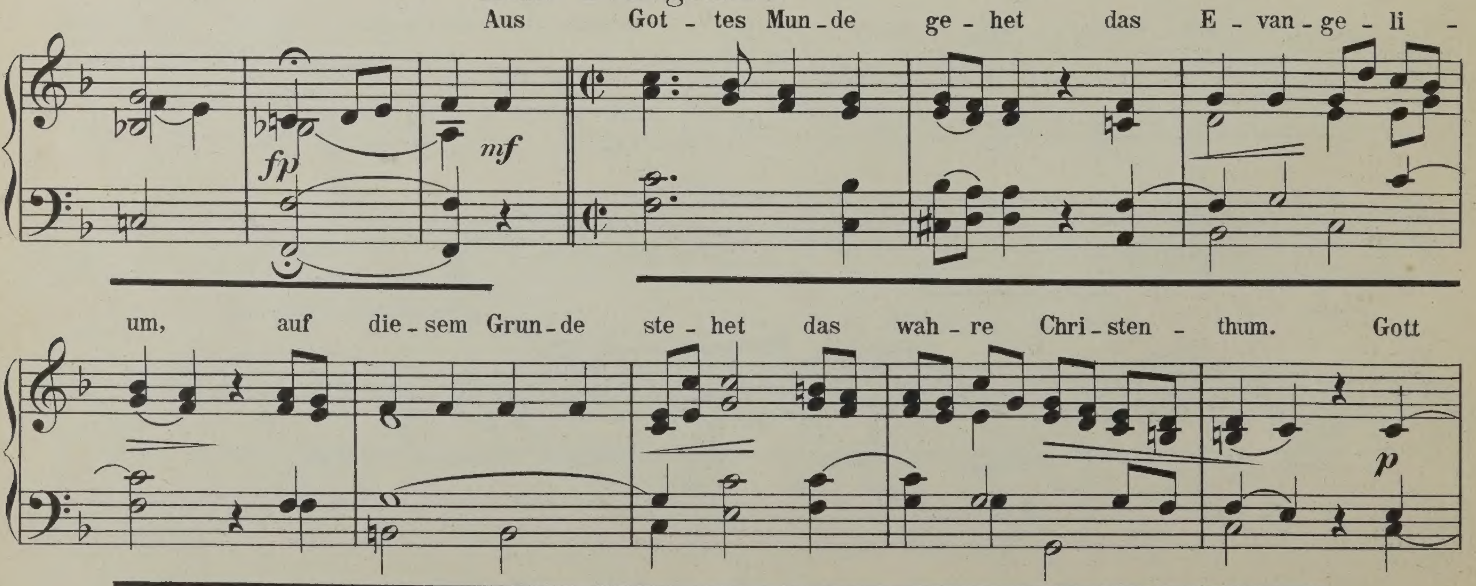
Zum Eingang. (Kyrie.)

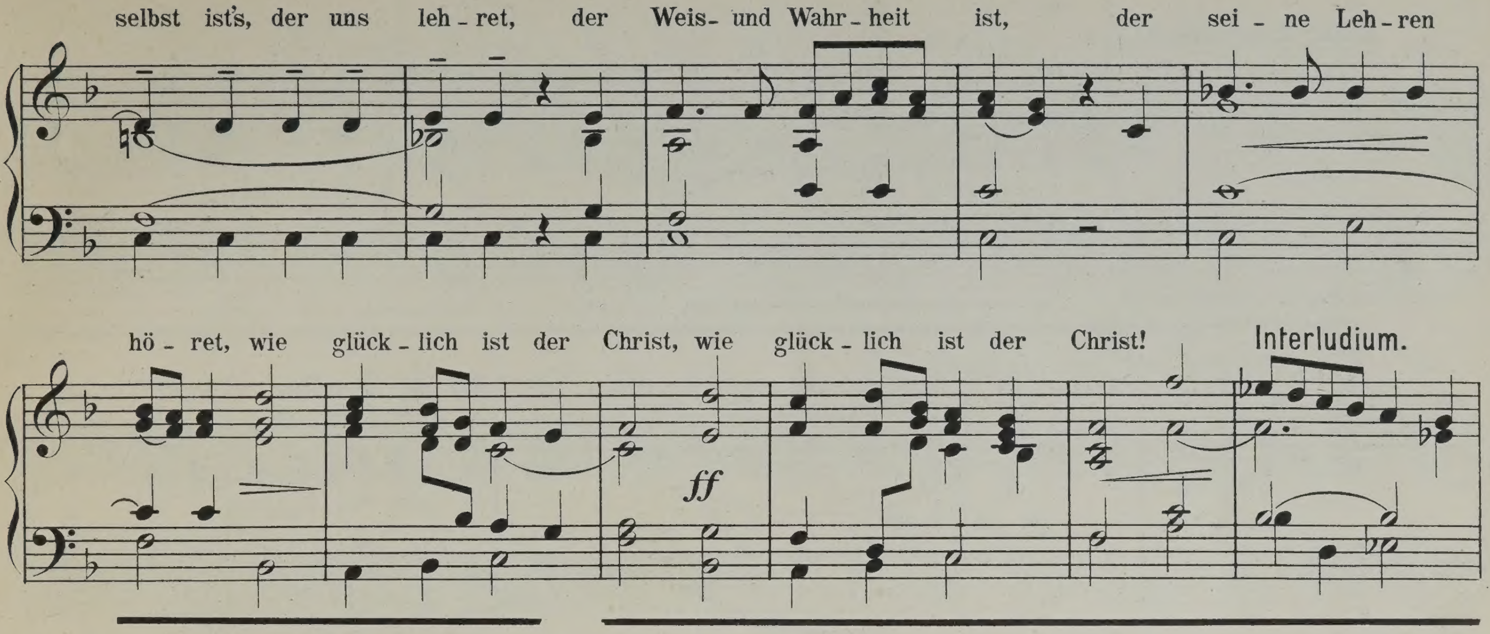

Hier liegt vor dei - ner Ma - jes - tät im Staub die Chri - sten - schar, das
Herz zu dir, o Gott, er - höht, die Au - gen zum Al - tar. Schenk' uns, o Va - ter,
dei - ne Huld, ver - gib uns uns're Sün - den - schuld, o Gott, von dei - nem An - ge - sicht ver -
stoss uns ar - me Sün - der nicht, ver - stoss uns nicht, ver - stoss uns Sün - der
nicht, ver - stoss uns nicht, ver - stoss uns Sün - der nicht!
Interludium.
Gott
mf
p
f

Zum Gloria.

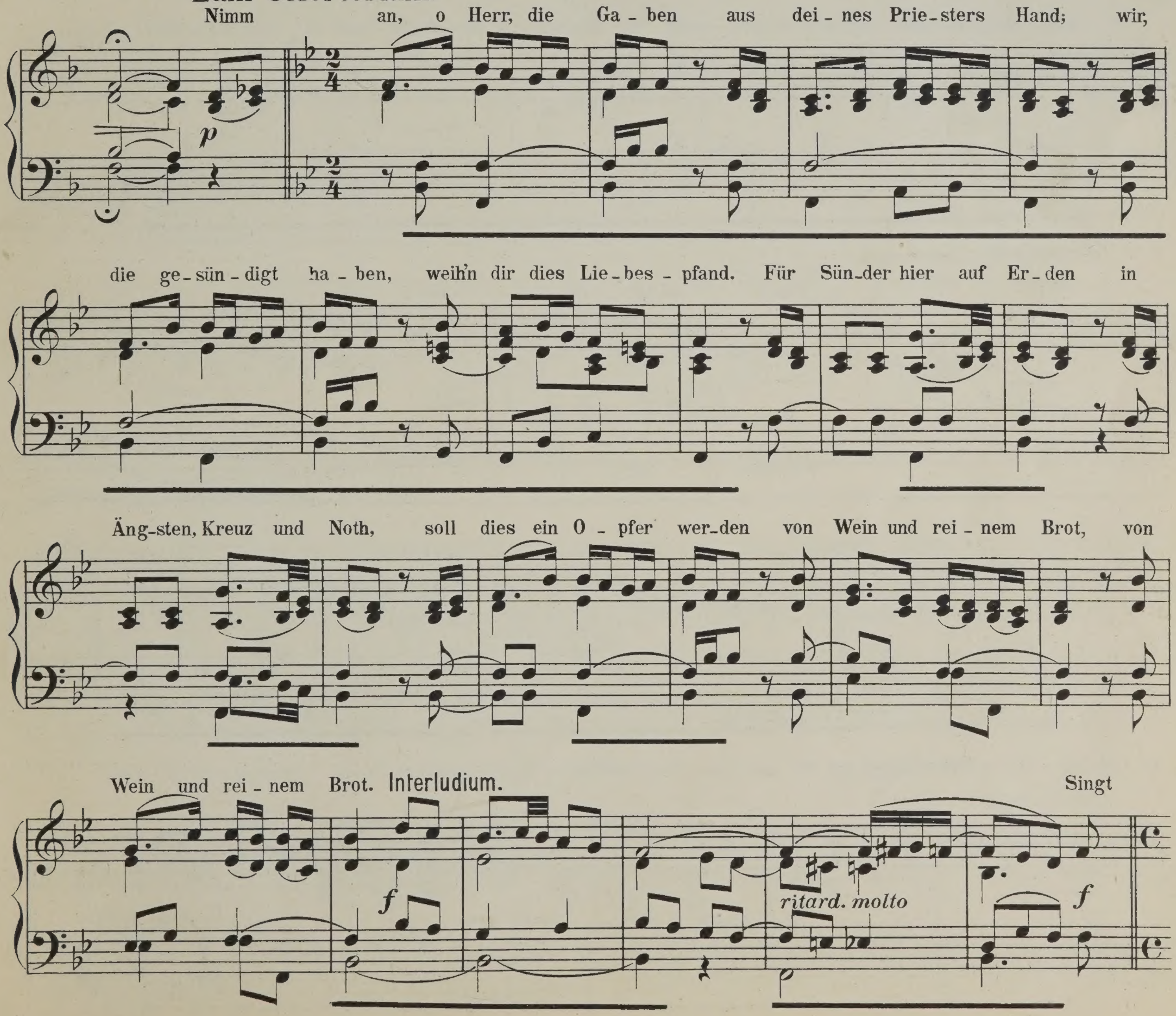

soll ge-prie-sen wer-den, sein Nam' ge - be - ne - deit im Him-mel und auf Er-den, jetzt
und in E - wig - keit! Lob, Ruhm, und Dank und Eh-re sei der Drei-ei-nig - keit; die
gan-ze Welt ver-meh-re, Gott, dei-ne Herr-lich-keit, Gott dei-ne Herr-lich - keit!
Interludium.

Zum Evangelium.

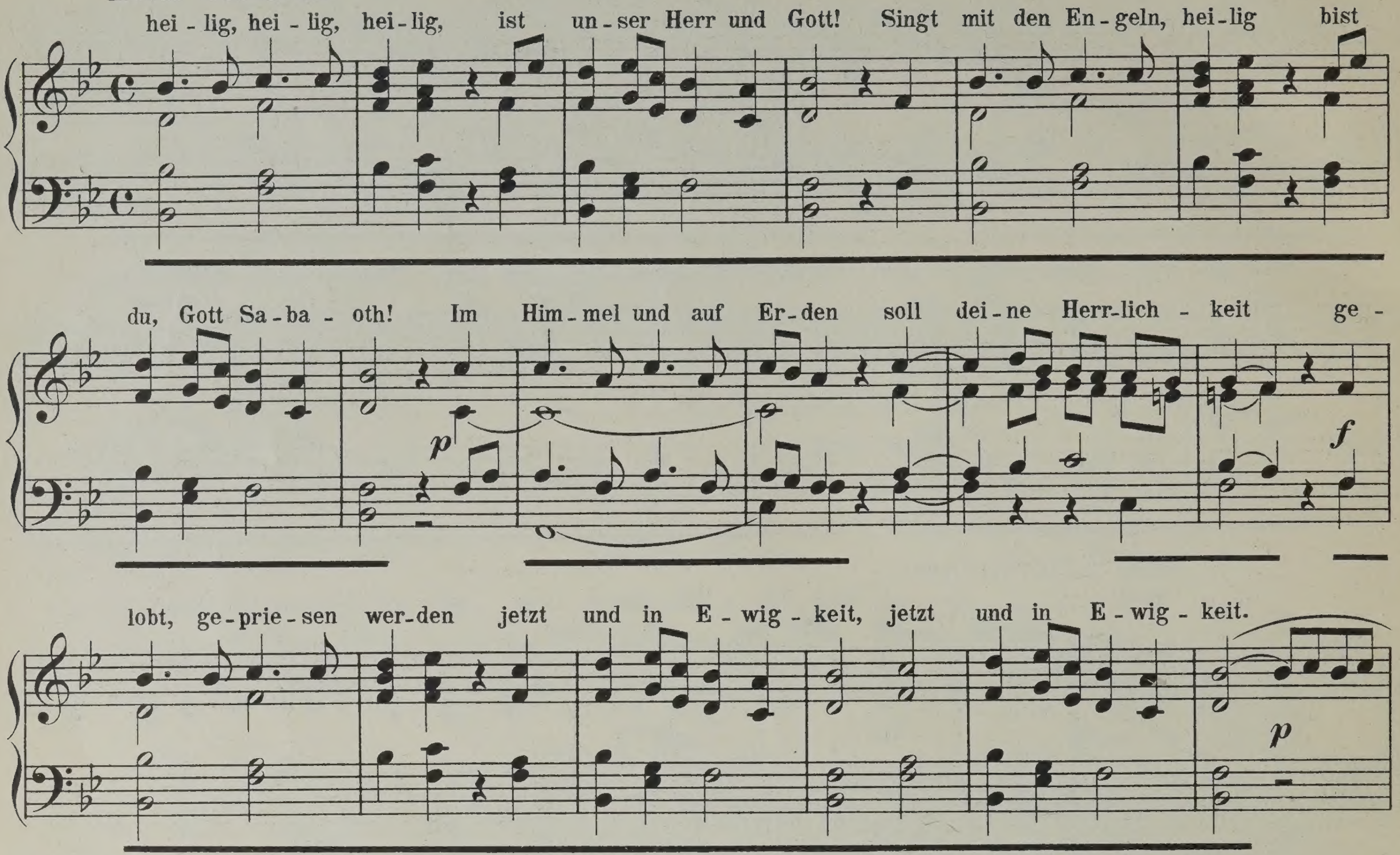

Aus Got - tes Mun-de ge - het das E - van-ge - li -
um, auf die-sem Grun-de ste - het das wah - re Chri-sten - thum. Gott
fp
mf
p


selbst ist's, der uns leh - ret, der Weis - und Wahr - heit ist, der sei - ne Leh - ren
hö - ret, wie glück - lich ist der Christ, wie glück - lich ist der Christ!
Interludium.
ff

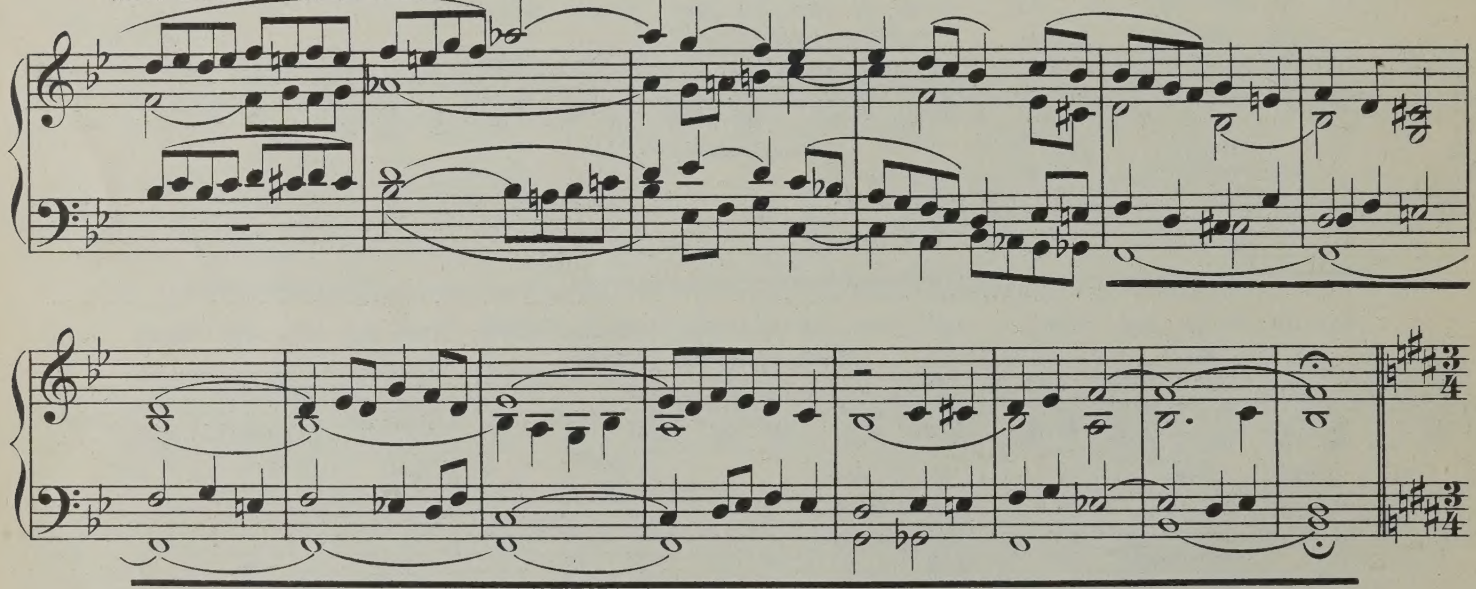
Zum Offertorium.


Nimm an, o Herr, die Ga - ben aus dei - nes Prie - sters Hand; wir,
p
2/4
die ge - sün - digt ha - ben, weih'n dir dies Lie - bes - pfand. Für Sün - der hier auf Er - den in
Äng - sten, Kreuz und Noth, soll dies ein O - pfer wer - den von Wein und rei - nem Brot, von
Wein und rei - nem Brot.
Interludium.
Singt
f
ritard. molto
f

Zum Sanctus.

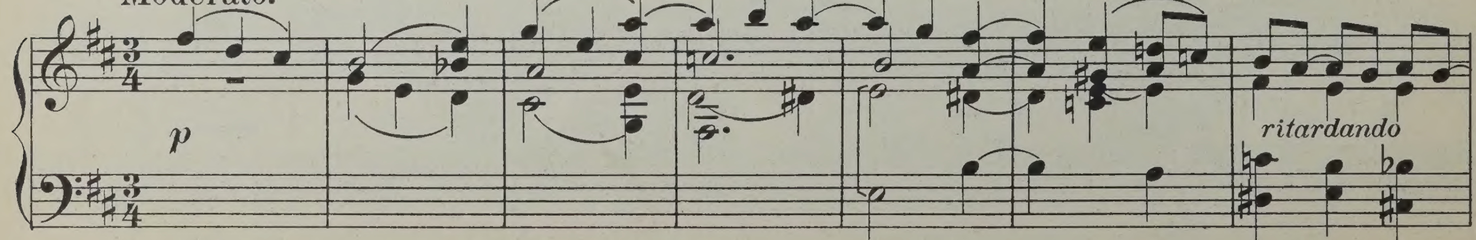

hei - lig, hei - lig, hei - lig, ist un - ser Herr und Gott! Singt mit den En - geln, hei - lig bist
du, Gott Sa - ba - oth! Im Him - mel und auf Er - den soll dei - ne Herr - lich - keit ge -
lobt, ge - prie - sen wer - den jetzt und in E - wig - keit, jetzt und in E - wig - keit.
p
f
p

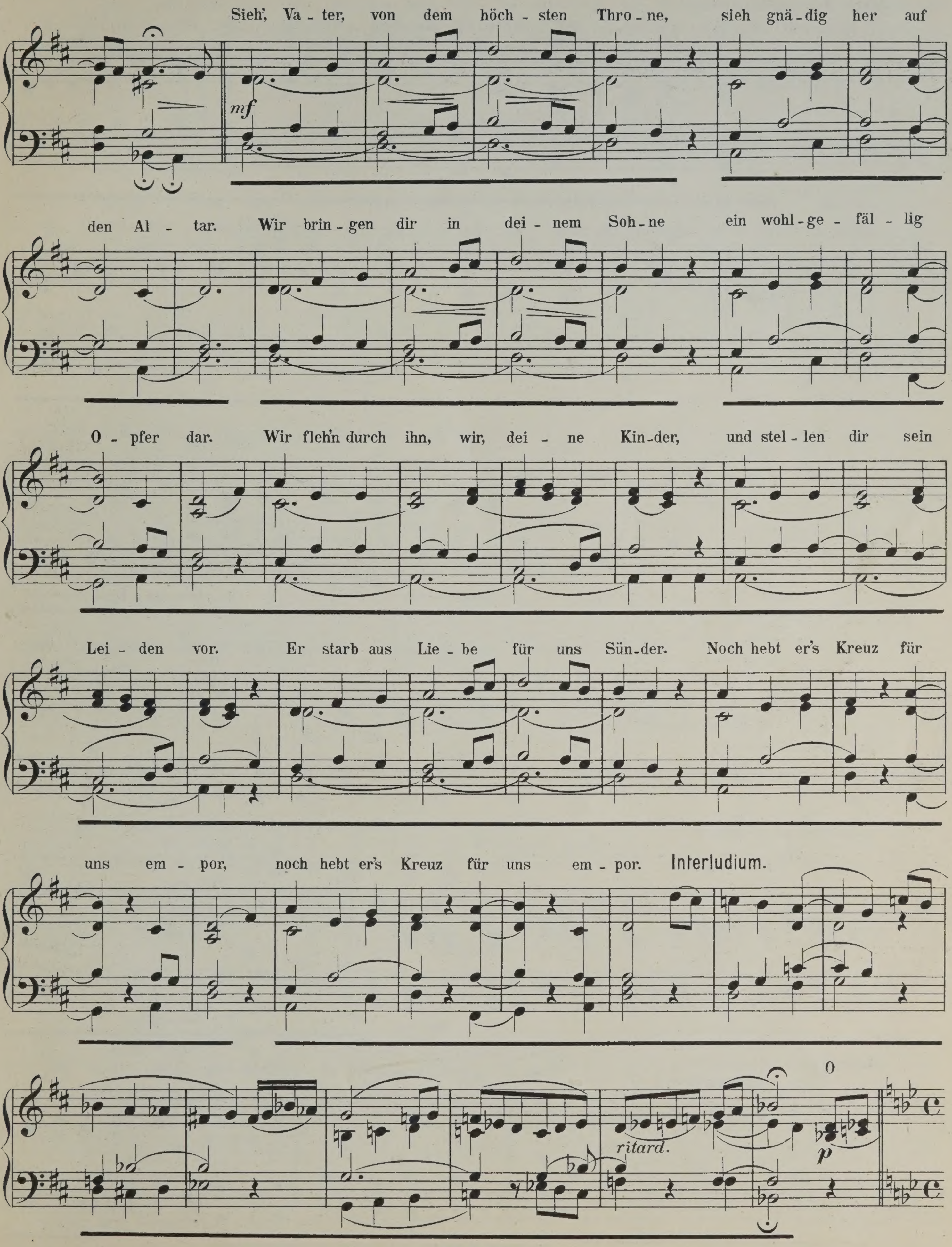
Interludium.



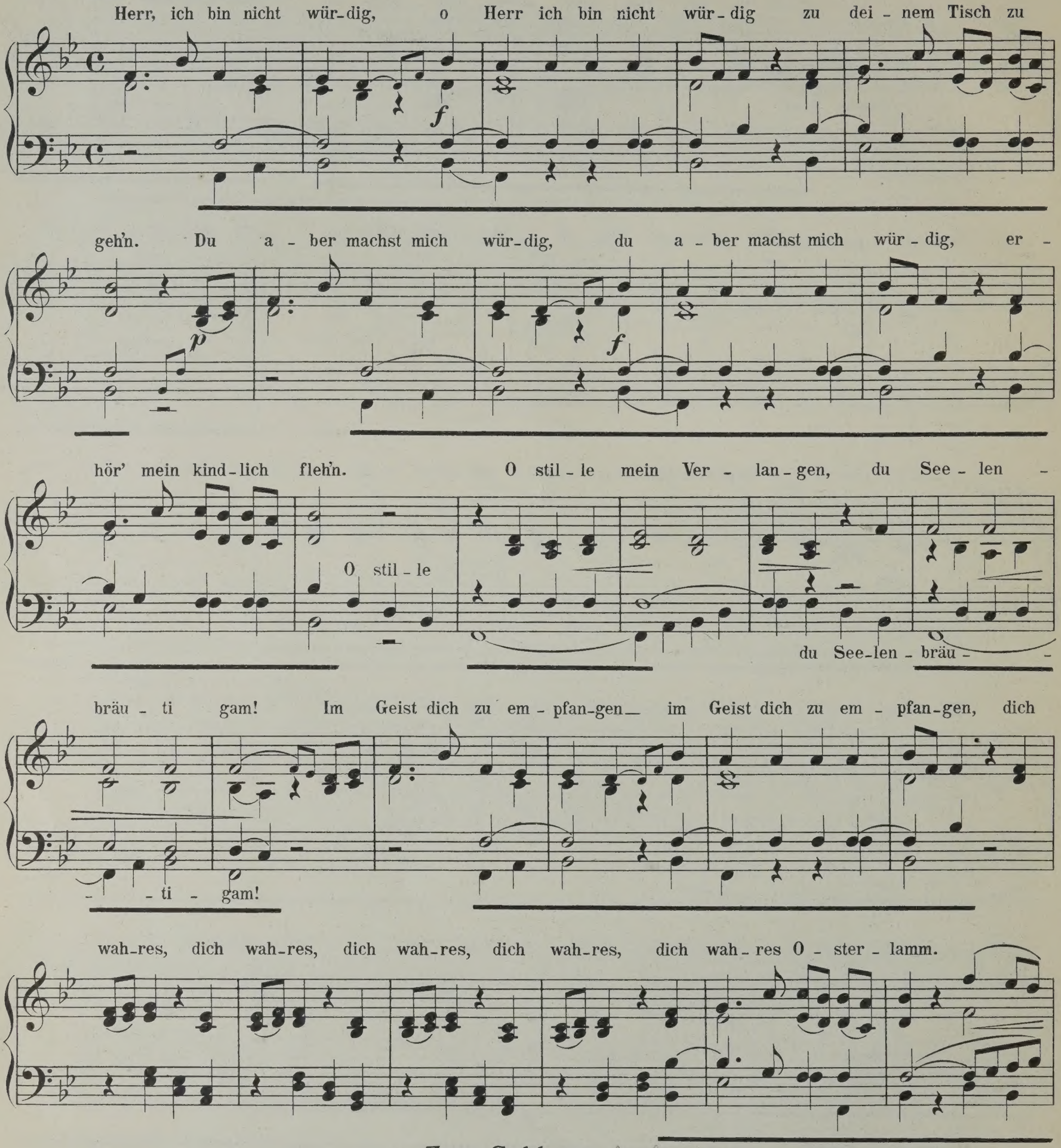
Nach der Wandlung. After the transformation

Moderato.


p
ritardando

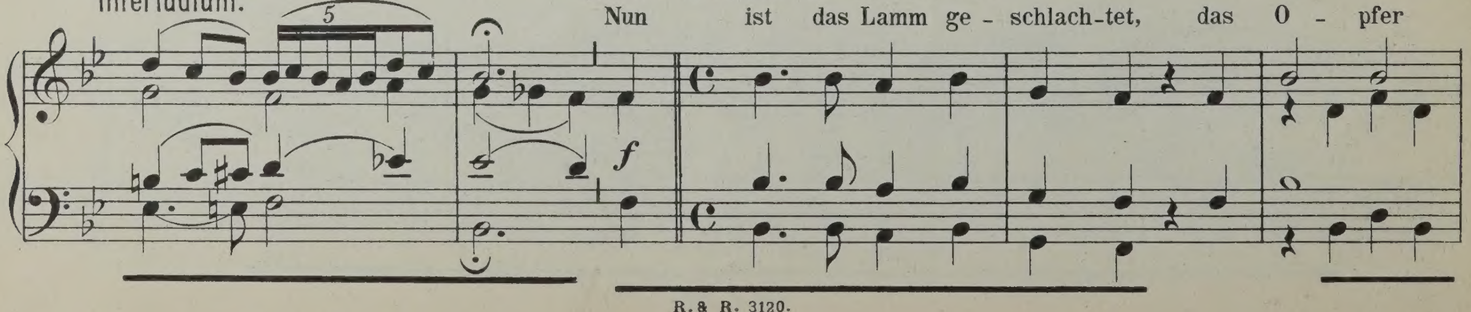

Sieh', Va - ter, von dem höch - sten Thro - ne, sieh gnä - dig her auf
mf
den Al - tar. Wir brin - gen dir in dei - nem Soh - ne ein wohl - ge - fäl - lig
O - pfer dar. Wir fleh'n durch ihn, wir, dei - ne Kin - der, und stel - len dir sein
Lei - den vor. Er starb aus Lie - be für uns Sün - der. Noch hebt er's Kreuz für
uns em - por, noch hebt er's Kreuz für uns em - por. Interludium.
ritard.
O
p

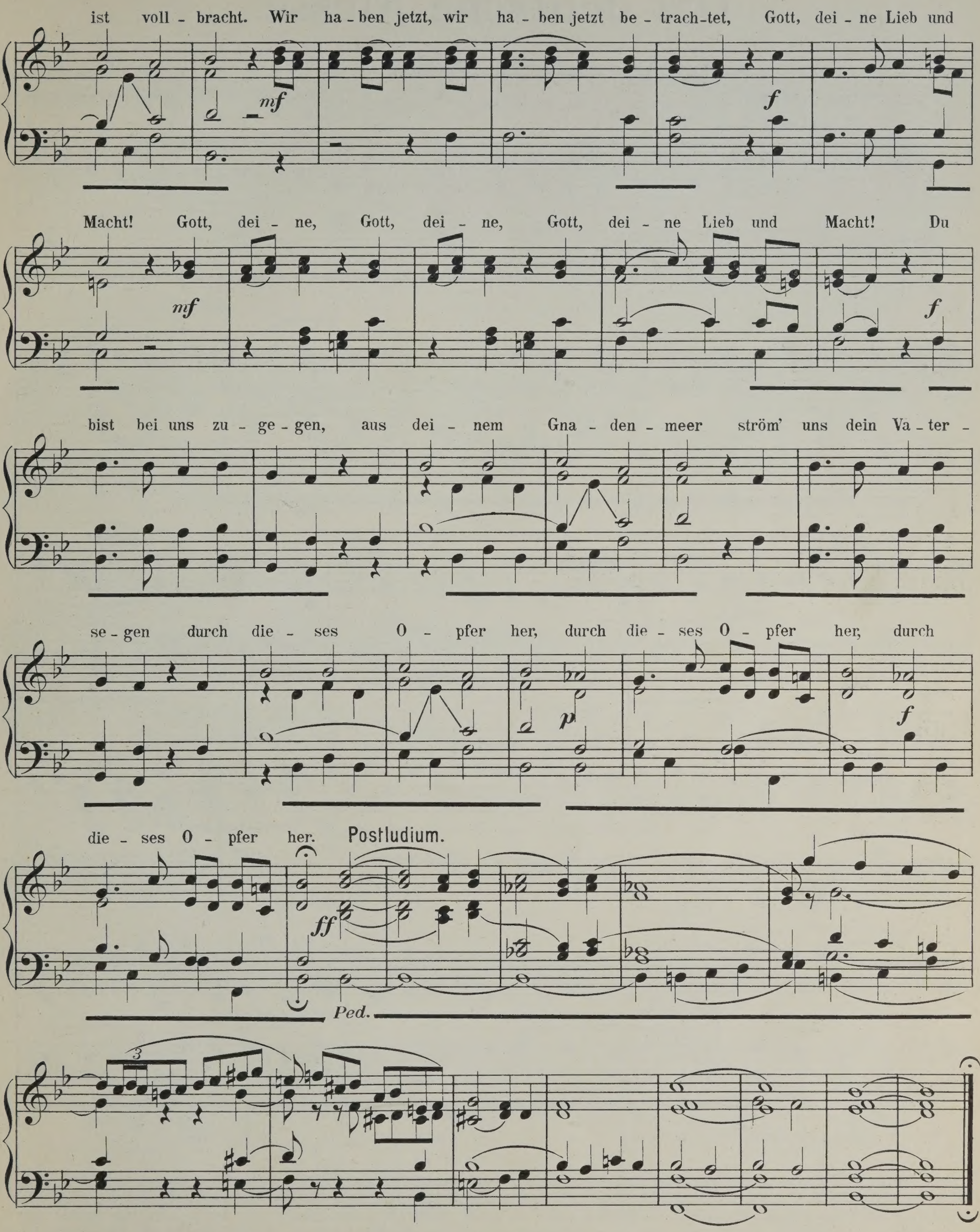
Zur Communion.


Herr, ich bin nicht wür-dig, o Herr ich bin nicht wür-dig zu dei-nem Tisch zu
geh'n. Du a-ber machst mich wür-dig, du a-ber machst mich wür-dig, er-
hör' mein kind-lich fleh'n. O stil-le mein Ver-lan-gen, du See-len-
O stil-le
du See-len-bräu-
bräu-ti gam! Im Geist dich zu em-pfan-gen im Geist dich zu em-pfan-gen, dich
-ti-gam!
wah-res, dich wah-res, dich wah-res, dich wah-res, dich wah-res O-ster-lamm.
f
p
f
5

Zum Schluss.

Conclusion


Interludium.
5
f
Nun ist das Lamm ge-schlach-tet, das O-pfer

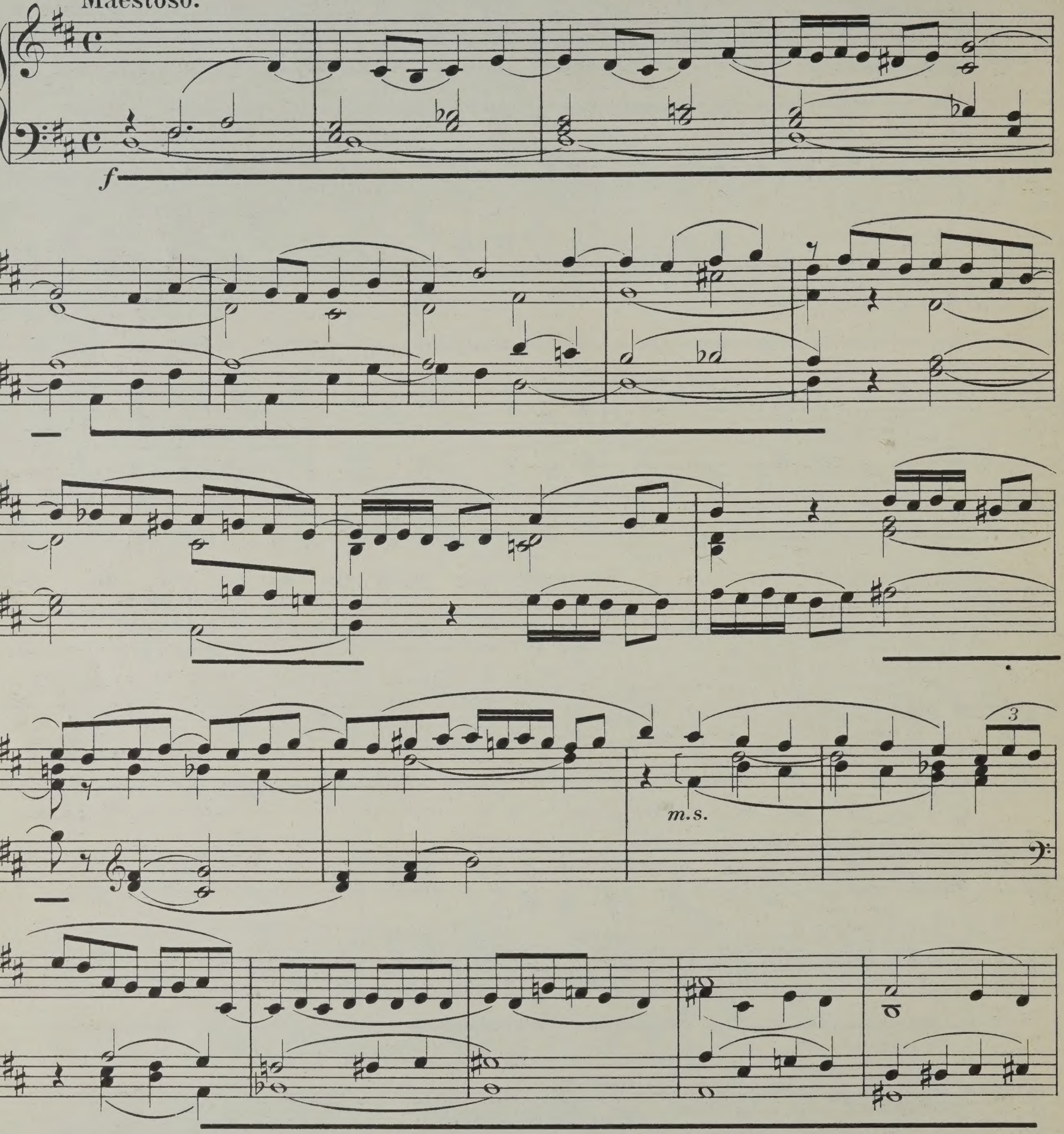

ist voll - bracht. Wir ha - ben jetzt, wir ha - ben jetzt be - trach - tet, Gott, dei - ne Lieb und
mf
f
Macht! Gott, dei - ne, Gott, dei - ne, Gott, dei - ne Lieb und Macht! Du
mf
f
bist bei uns zu - ge - gen, aus dei - nem Gna - den - meer ström' uns dein Va - ter -
se - gen durch die - ses O - pfer her, durch die - ses O - pfer her, durch
p
f
die - ses O - pfer her.
Postludium.
ff
Ped.
3

Gebet des Priesters, darnach ein entsprechendes Nachspiel bis zum Abgange des Priesters. (Das Praeludium zu wiederholen.)

Die deutsche Messe.

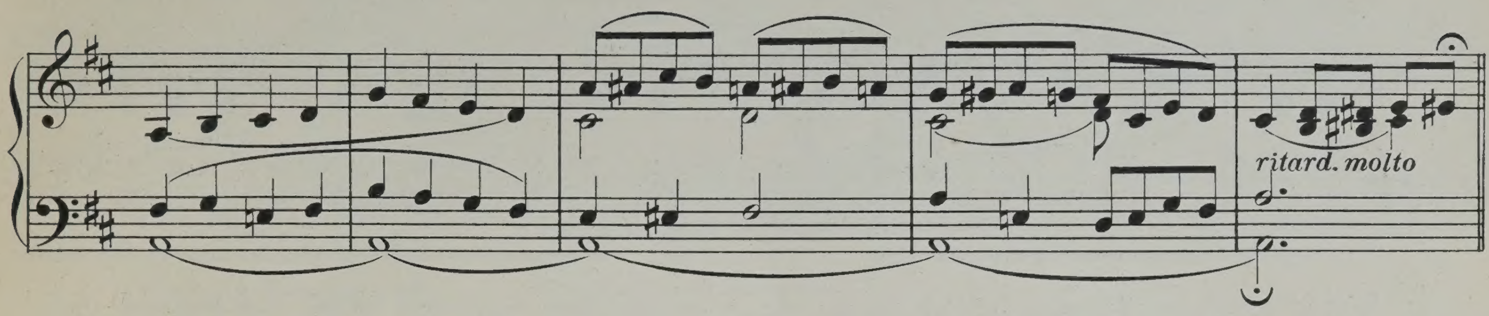
Praeludium.
Maestoso.

FRANZ SCHUBERT comp. 1826.



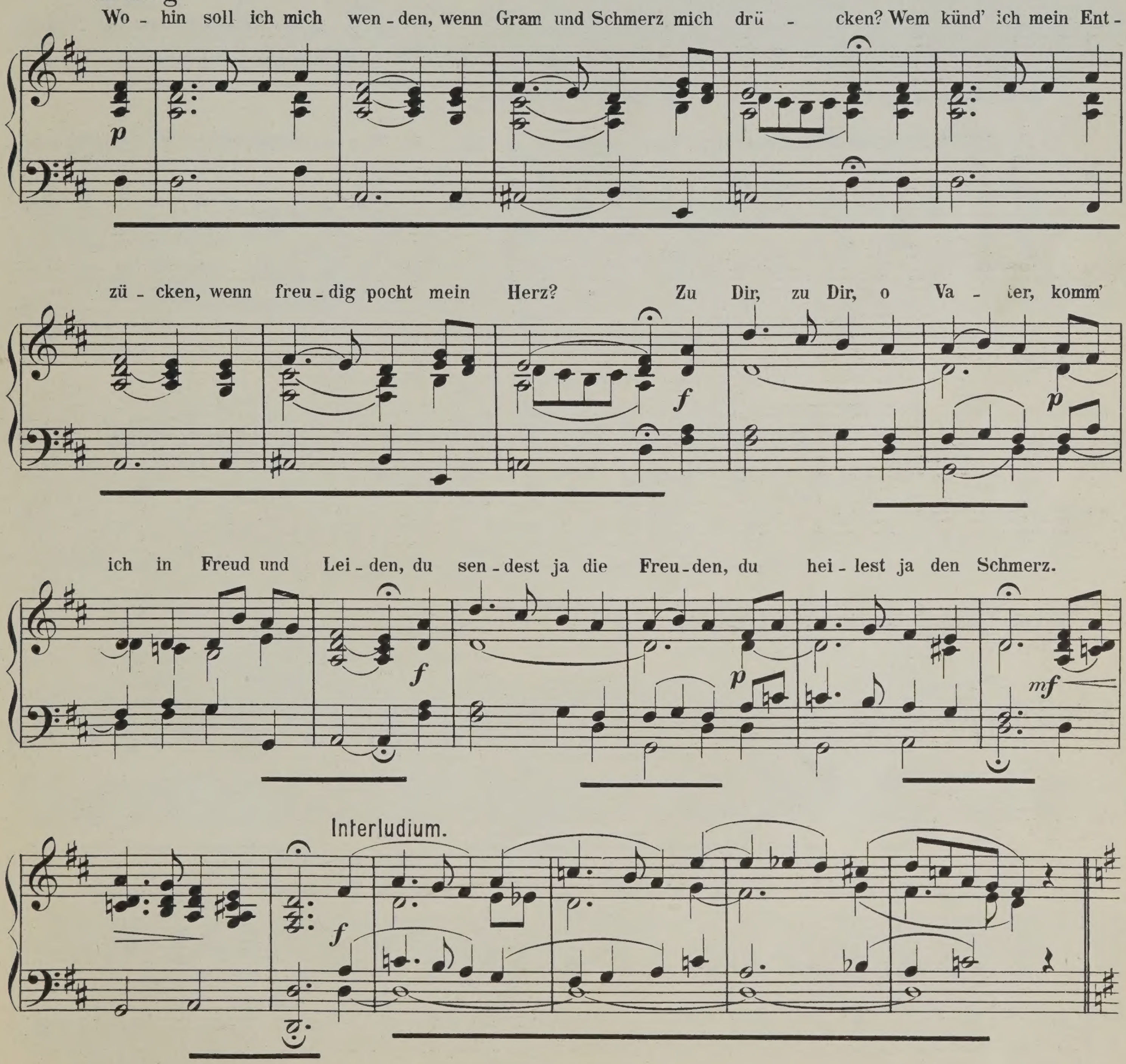
Die Linien bedeuten den Pedalgebrauch der Orgel.

Nach der im Jahre 1870 zum ersten Male in Wien erschienenen Original-Partitur revidirt, haben sich sämmtliche Sätze der deutschen Messe für den gewöhnlichen akademischen Gottesdienst als zu lange während erwiesen und wurde desshalb der im Originale nach der Wandlung folgende G-dur Satz weggelassen und an dieser Stelle „Das Gebet des Herrn" mit unterlegtem Texte des G-dur Satzes eingeschaltet. Da überdies auch einige Sätze des Originales den Stimmumfang jugendlicher Sänger überstiegen, hat der Herausgeber bei sorgfältigster Wahrung einer logischen Tonfolge eine Transposition der meisten Sätze vorgenommen und erscheint die ursprünglich in F-dur stehende deutsche Messe in dieser neuen Ausgabe in D-dur.


ritard. molto

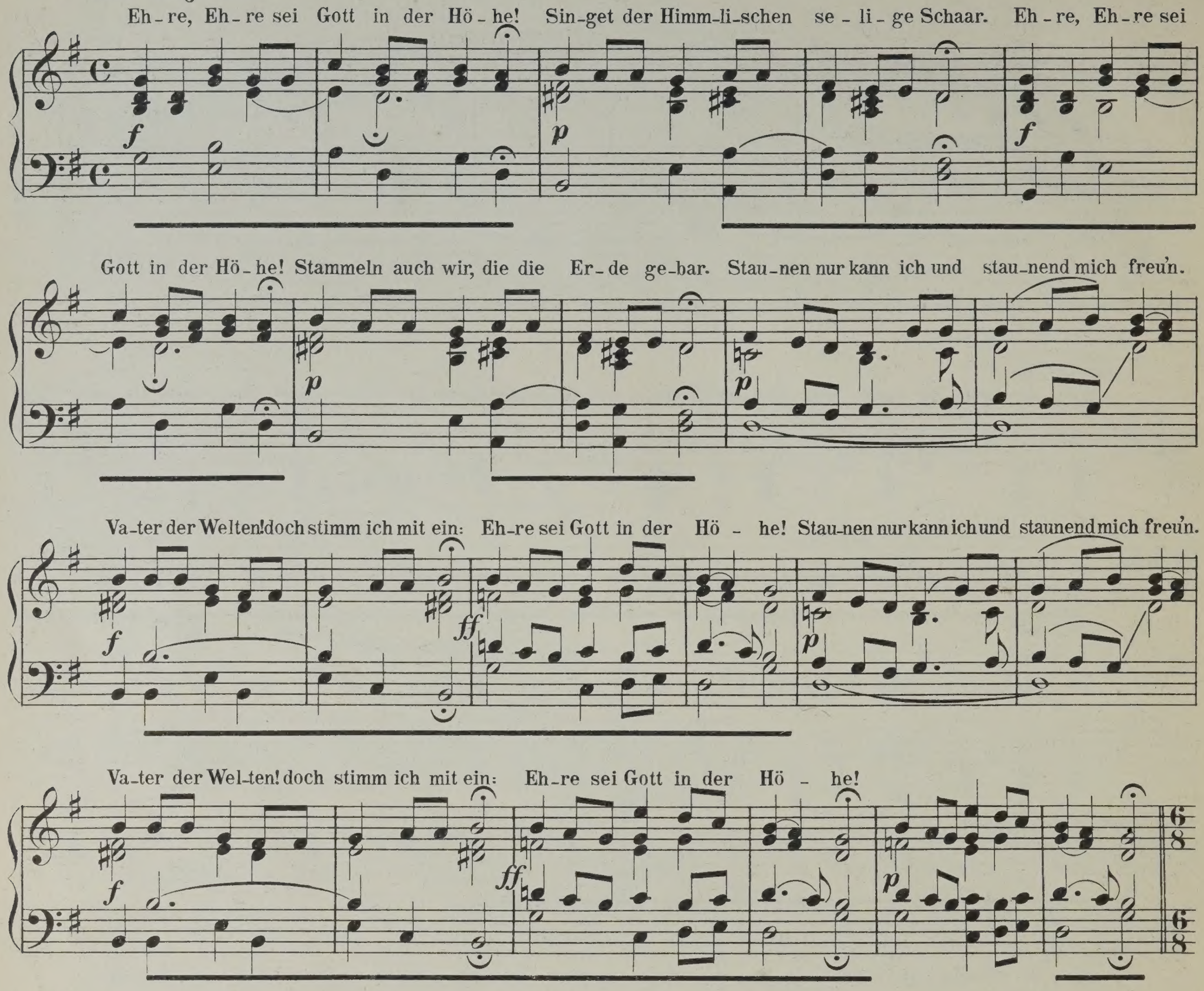
Zum Eingang.

Mässig.


Wo - hin soll ich mich wen - den, wenn Gram und Schmerz mich drü - cken? Wem künd' ich mein Ent -
p
zü - cken, wenn freu - dig pocht mein Herz? Zu Dir, zu Dir, o Va - ter, komm'
f
p
ich in Freud und Lei - den, du sen - dest ja die Freu - den, du hei - lest ja den Schmerz.
f
p
mf
Interludium.
f

Zum Gloria.

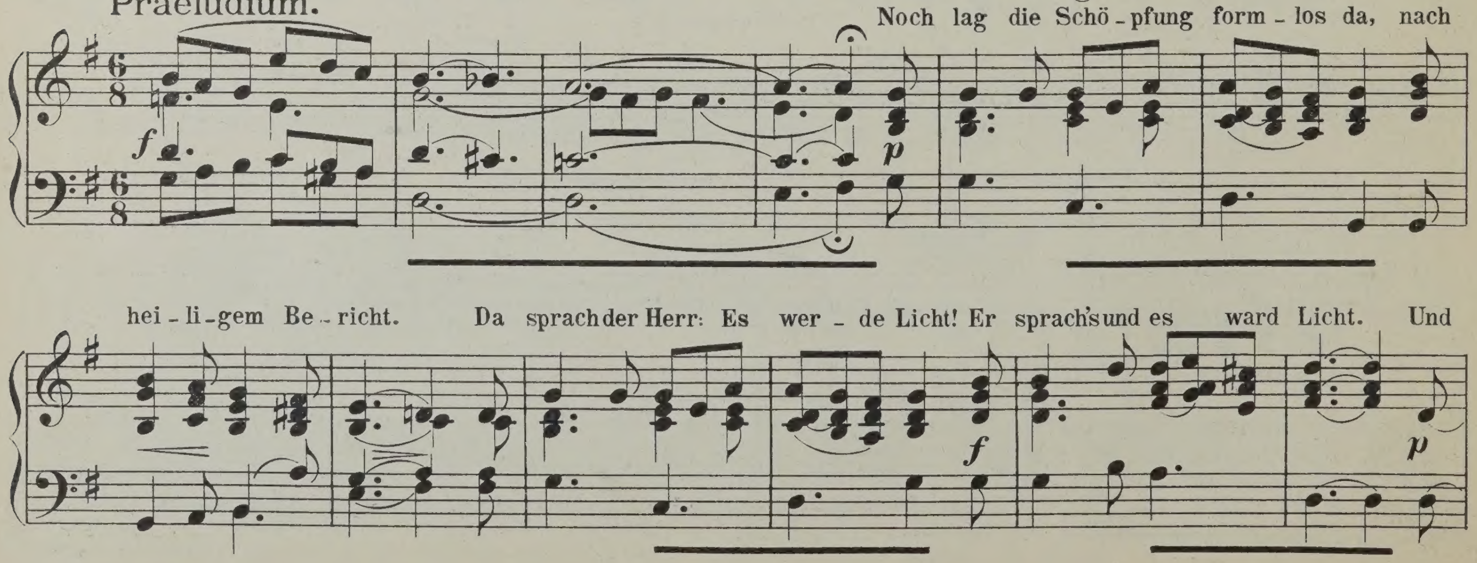
Mit Majestät.

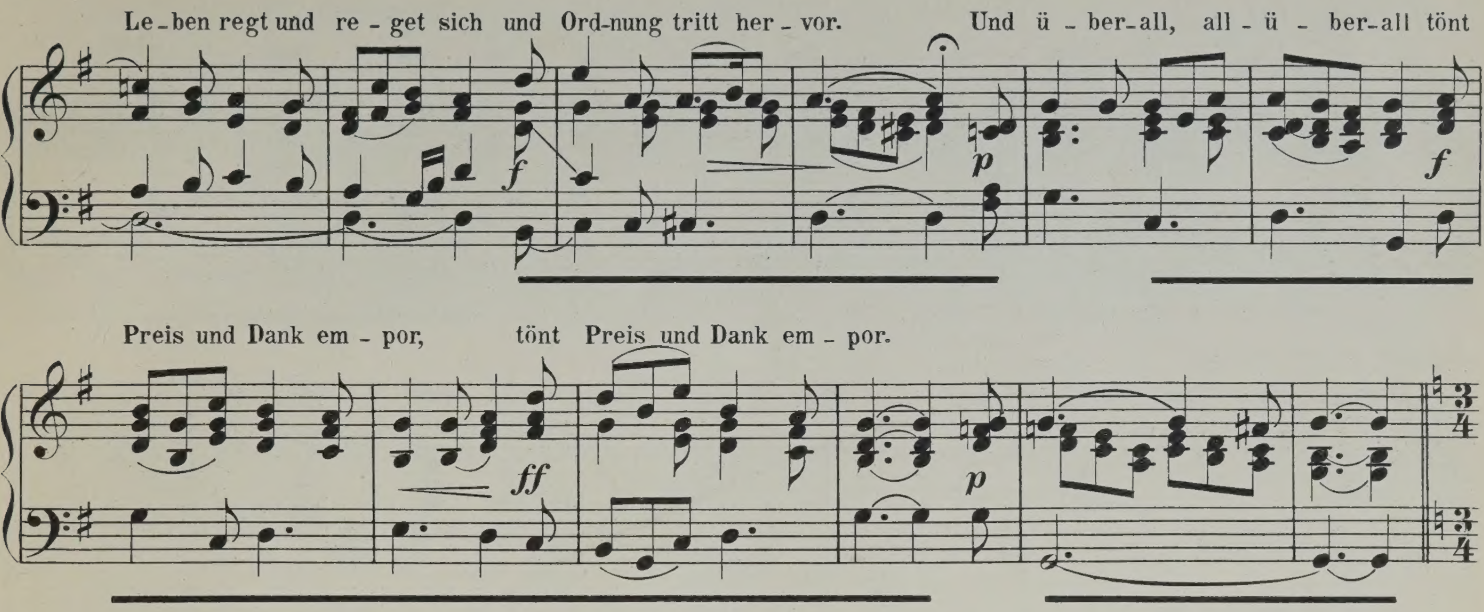

Eh-re, Eh-re sei Gott in der Hö-he! Sin-get der Himm-li-schen se-li-ge Schaar. Eh-re, Eh-re sei
Gott in der Hö-he! Stammeln auch wir, die die Er-de ge-bar. Stau-nen nur kann ich und stau-nend mich freu'n.
Va-ter der Welten! doch stimm ich mit ein: Eh-re sei Gott in der Hö - he! Stau-nen nur kann ich und staunend mich freu'n.
Va-ter der Wel-ten! doch stimm ich mit ein: Eh-re sei Gott in der Hö - he!

Zum Evangelium und Credo.

Praeludium.

Nicht zu langsam.

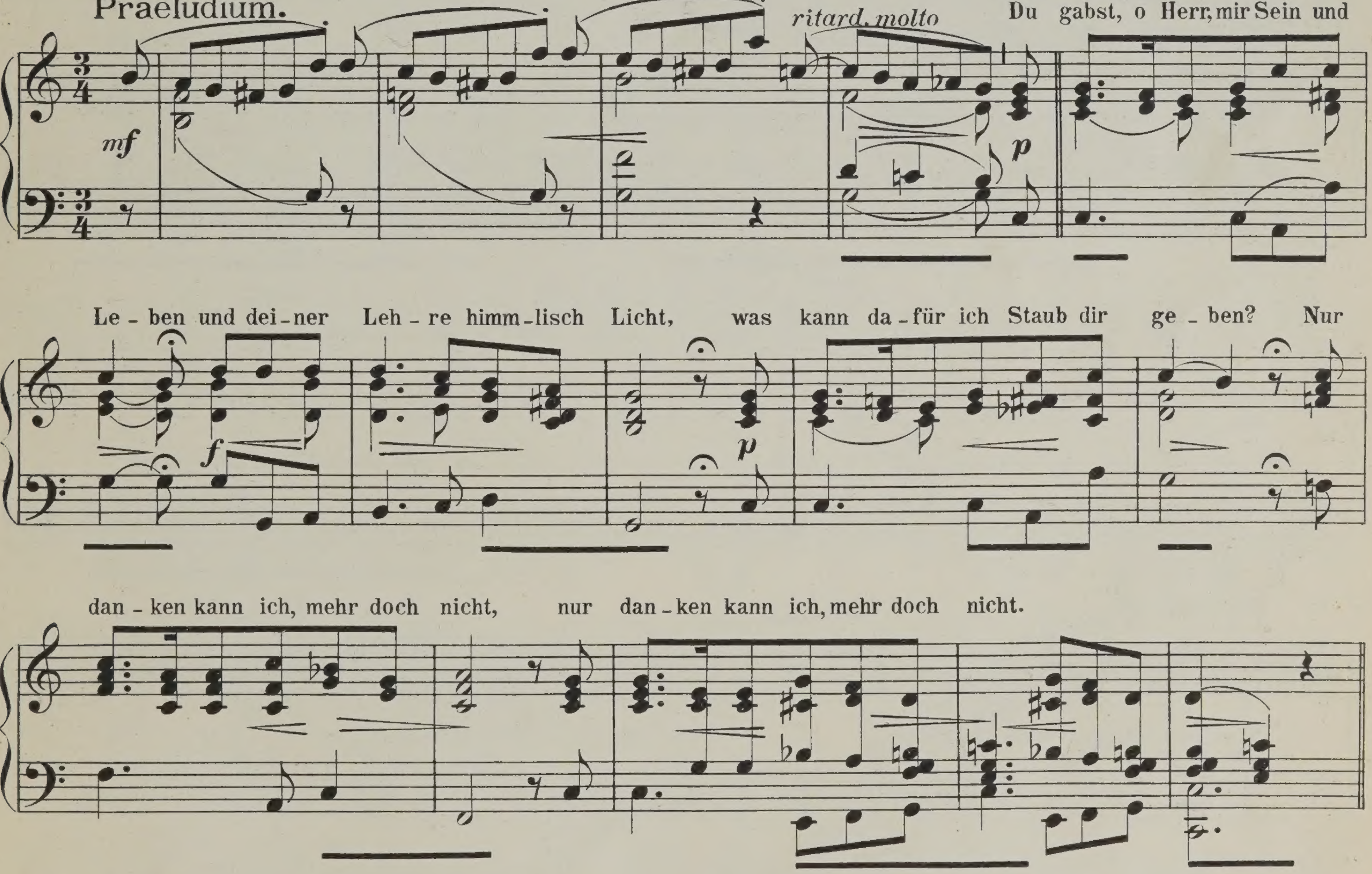

Noch lag die Schö-pfung form-los da, nach
hei-li-gem Be-richt. Da sprach der Herr: Es wer-de Licht! Er sprach's und es ward Licht. Und


Le-ben regt und re-get sich und Ord-nung tritt her-vor. Und ü-ber-all, all-ü-ber-all tönt
Preis und Dank em-por, tönt Preis und Dank em-por.

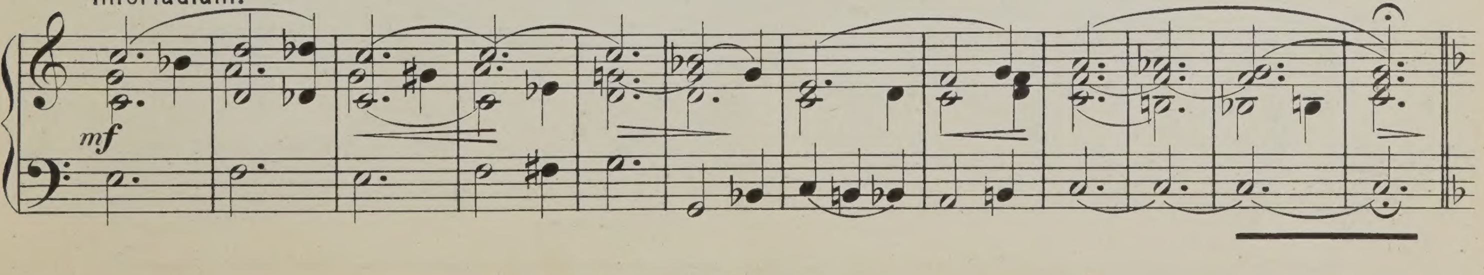
Zum Offertorium.

Praeludium.

Sehr langsam.

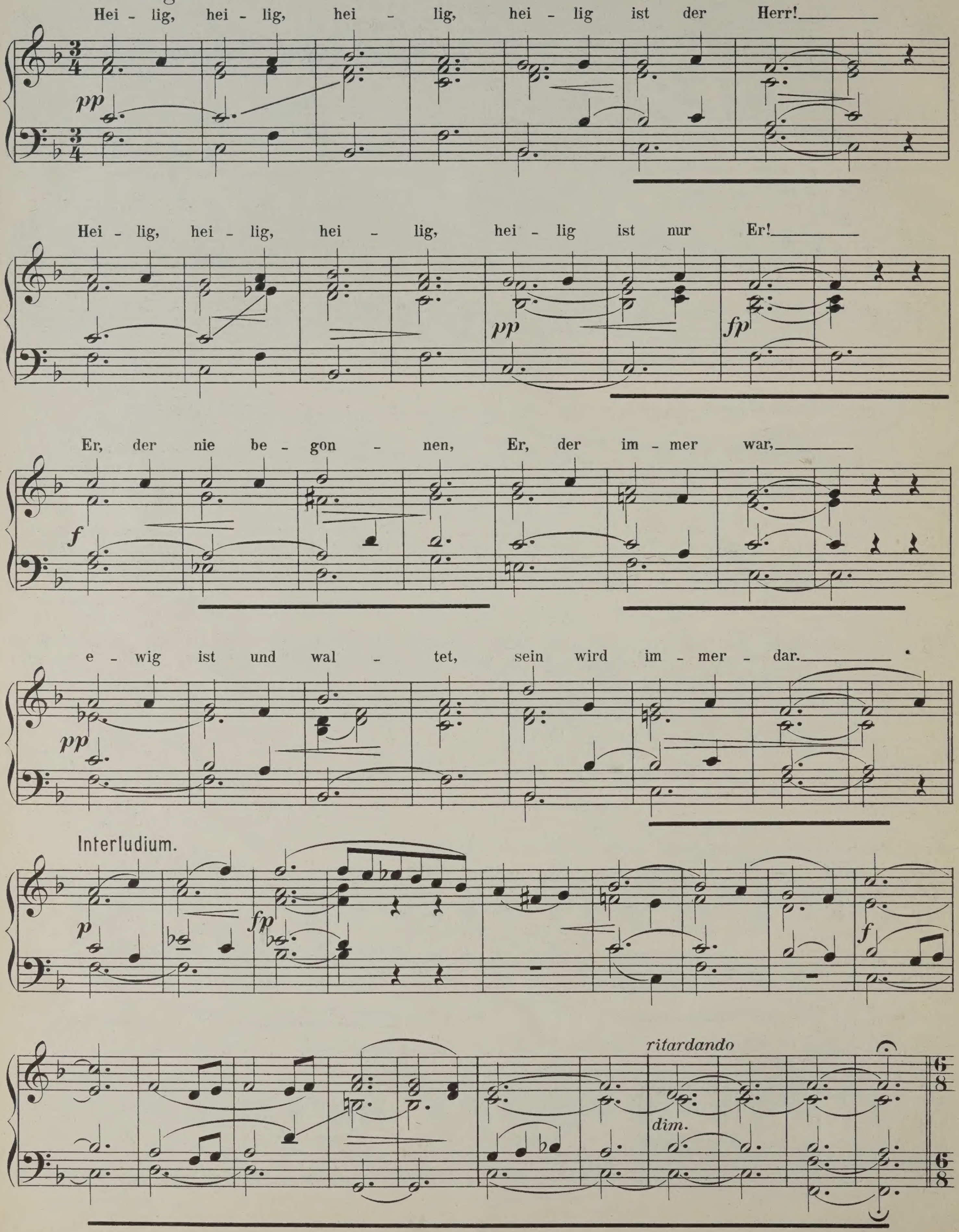

mf
ritard. molto
p
Du gabst, o Herr, mir Sein und Le-ben und dei-ner Leh-re himm-lisch Licht, was kann da-für ich Staub dir ge-ben? Nur dan-ken kann ich, mehr doch nicht, nur dan-ken kann ich, mehr doch nicht.

Interludium.



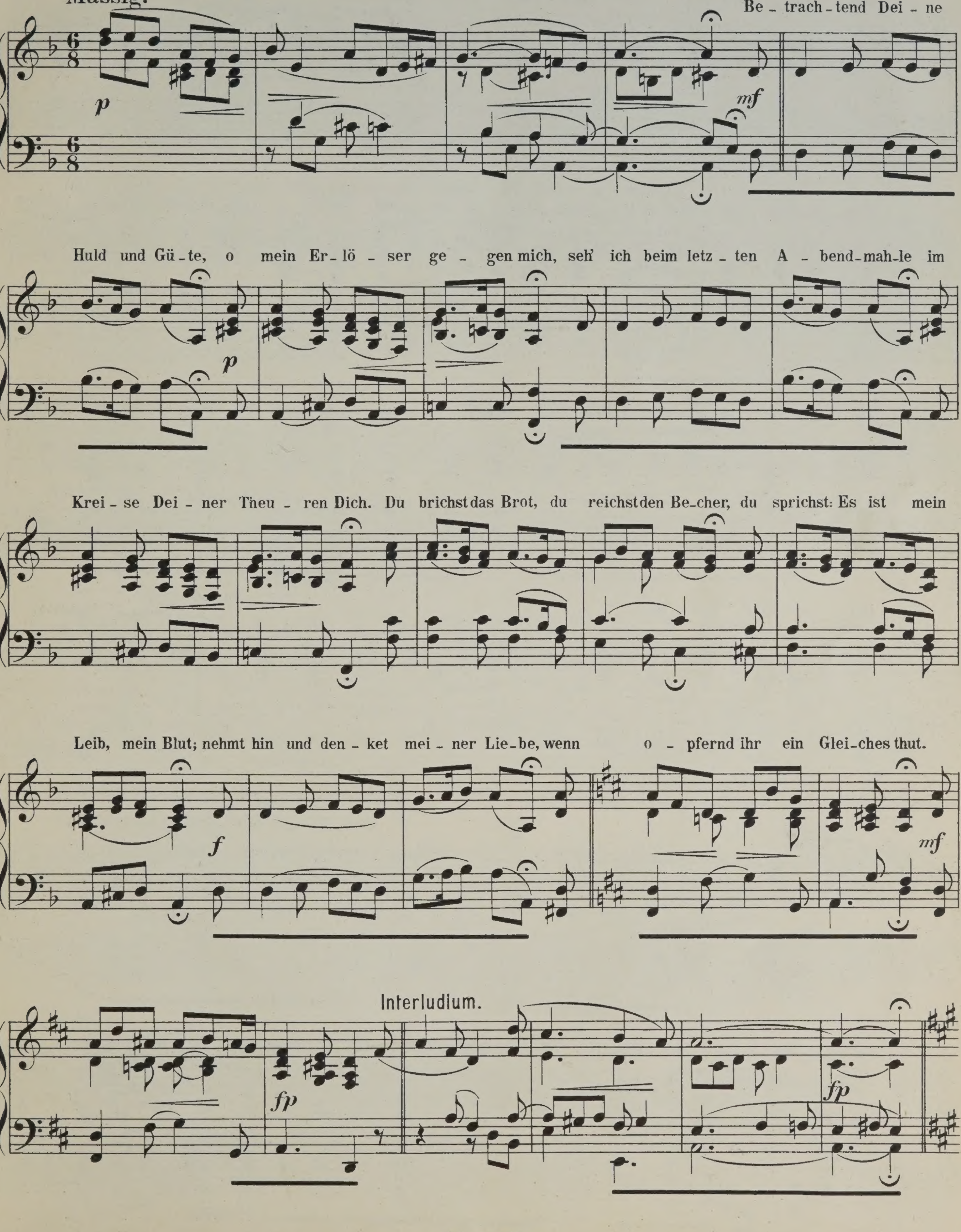
Zum Sanctus.

Sehr langsam.


Hei - lig, hei - lig, hei - lig, hei - lig ist der Herr!
pp
Hei - lig, hei - lig, hei - lig, hei - lig ist nur Er!
pp
fp
Er, der nie be - gon - nen, Er, der im - mer war,
f
e - wig ist und wal - tet, sein wird im - mer - dar.
pp
Interludium.
p
fp
f
ritardando
dim.

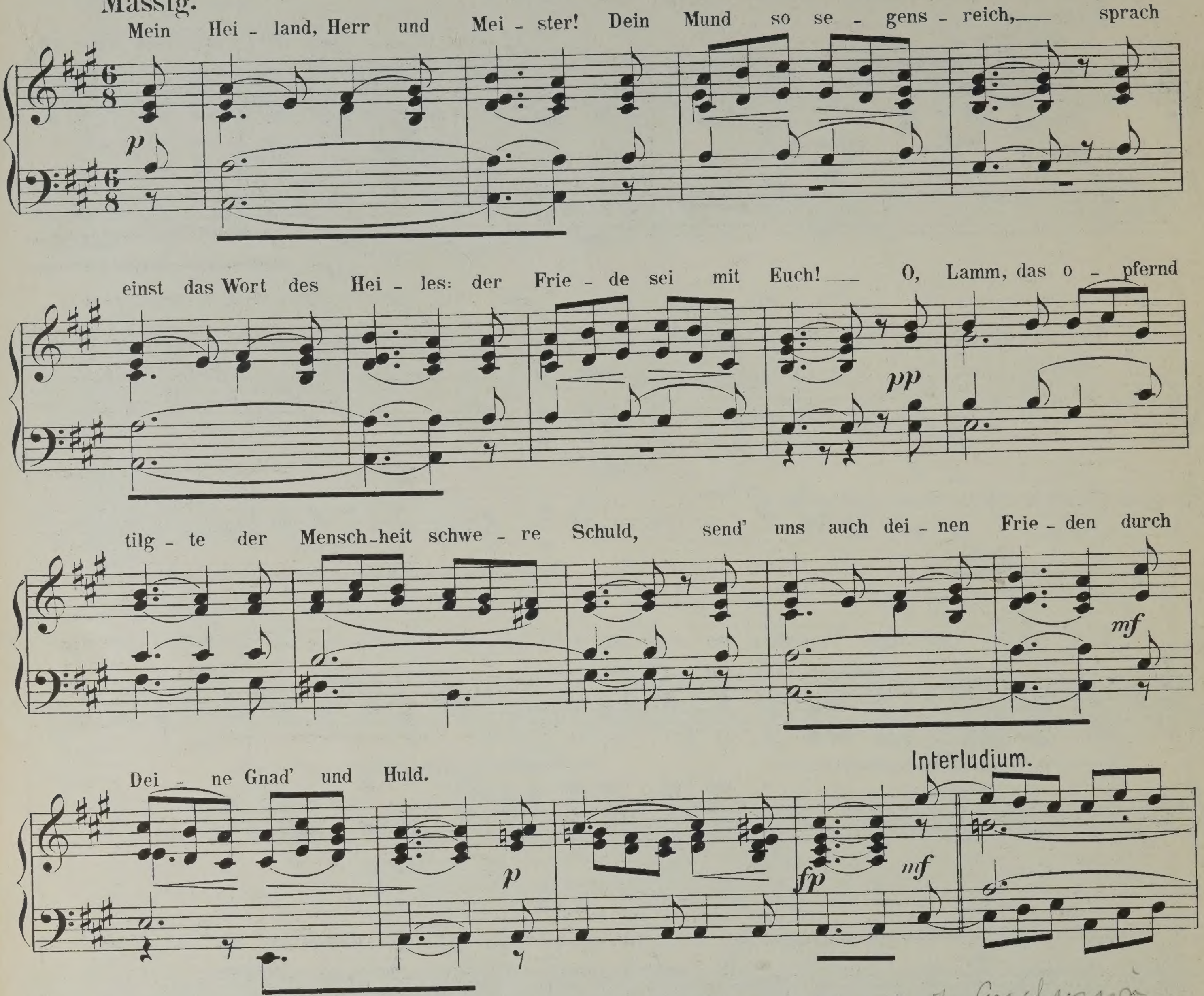
„Nach der Wandlung.“ „Das Gebet des Herrn.“

Mässig.

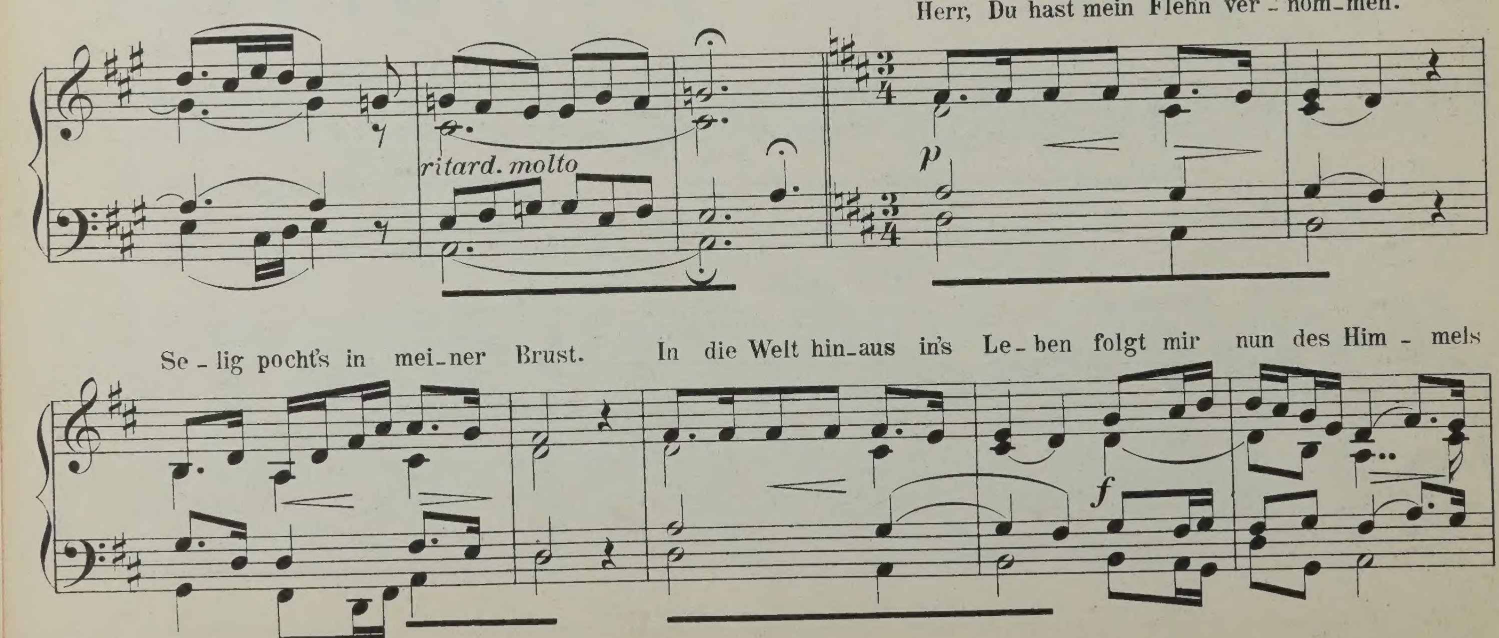

Be - trach - tend Dei - ne
Huld und Gü - te, o mein Er - lö - ser ge - gen mich, seh' ich beim letz - ten A - bend - mah - le im
Krei - se Dei - ner Theu - ren Dich. Du brichst das Brot, du reichst den Be - cher, du sprichst: Es ist mein
Leib, mein Blut; nehmt hin und den - ket mei - ner Lie - be, wenn o - pfernd ihr ein Glei - ches thut.
Interludium.
p
mf
p
f
mf
fp
fp

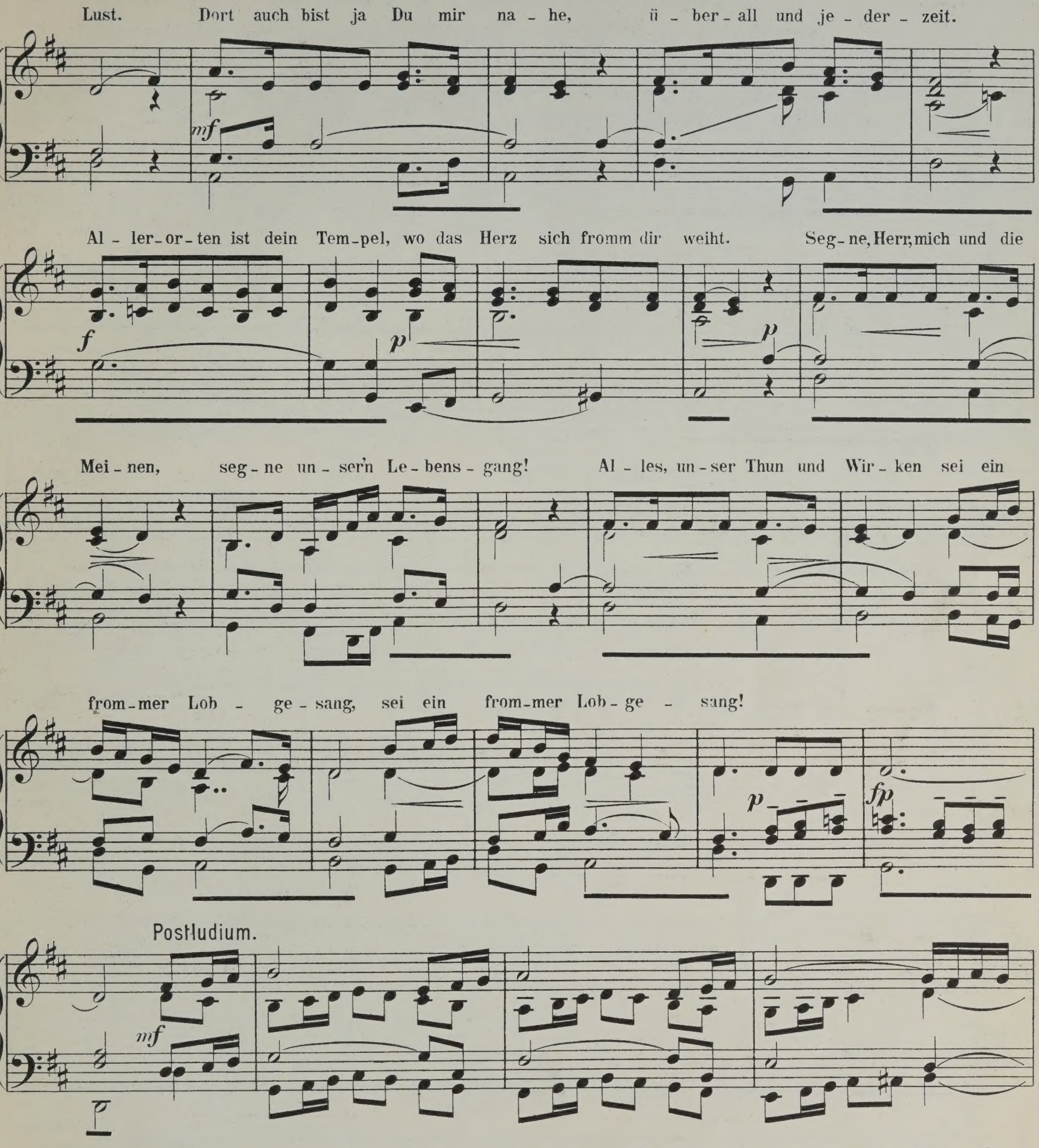
„Zum Agnus Dei."

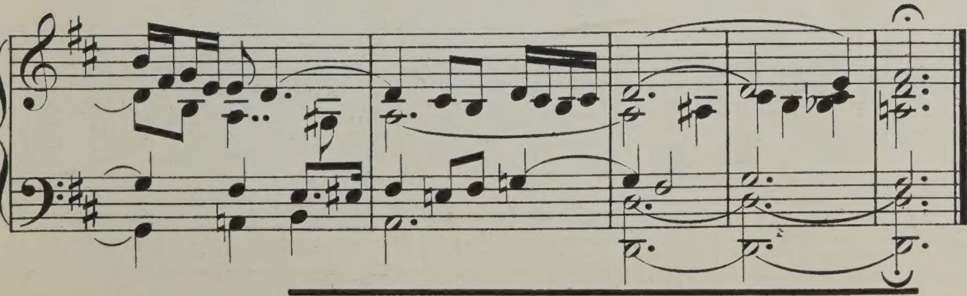
Mässig.


Mein Hei - land, Herr und Mei - ster! Dein Mund so se - gens - reich, sprach
einst das Wort des Hei - les: der Frie - de sei mit Euch! O, Lamm, das o - pfernd
tilg - te der Mensch - heit schwe - re Schuld, send' uns auch dei - nen Frie - den durch
Dei - ne Gnad' und Huld.
Interludium.
p
pp
mf
fp

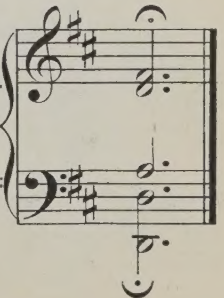
„Zum Schluss." the Conclusion


Herr, Du hast mein Fleh'n ver - nom - men.
Se - lig pocht's in mei - ner Brust. In die Welt hin - aus in's Le - ben folgt mir nun des Him - mels
ritard. molto
p
f


Lust. Dort auch bist ja Du mir na - he, ü - ber - all und je - der - zeit.
mf
Al - ler - or - ten ist dein Tem - pel, wo das Herz sich fromm dir weiht. Seg - ne, Herr, mich und die
f
p
p
Mei - nen, seg - ne un - ser'n Le - bens - gang! Al - les, un - ser Thun und Wir - ken sei ein
from - mer Lob - ge - sang, sei ein from - mer Lob - ge - sang!
p
fp
Postludium.
mf



Gebet des Priesters.
Darnach folgt bis zum Abgange das Praeludium mit der Schlusscadenz:



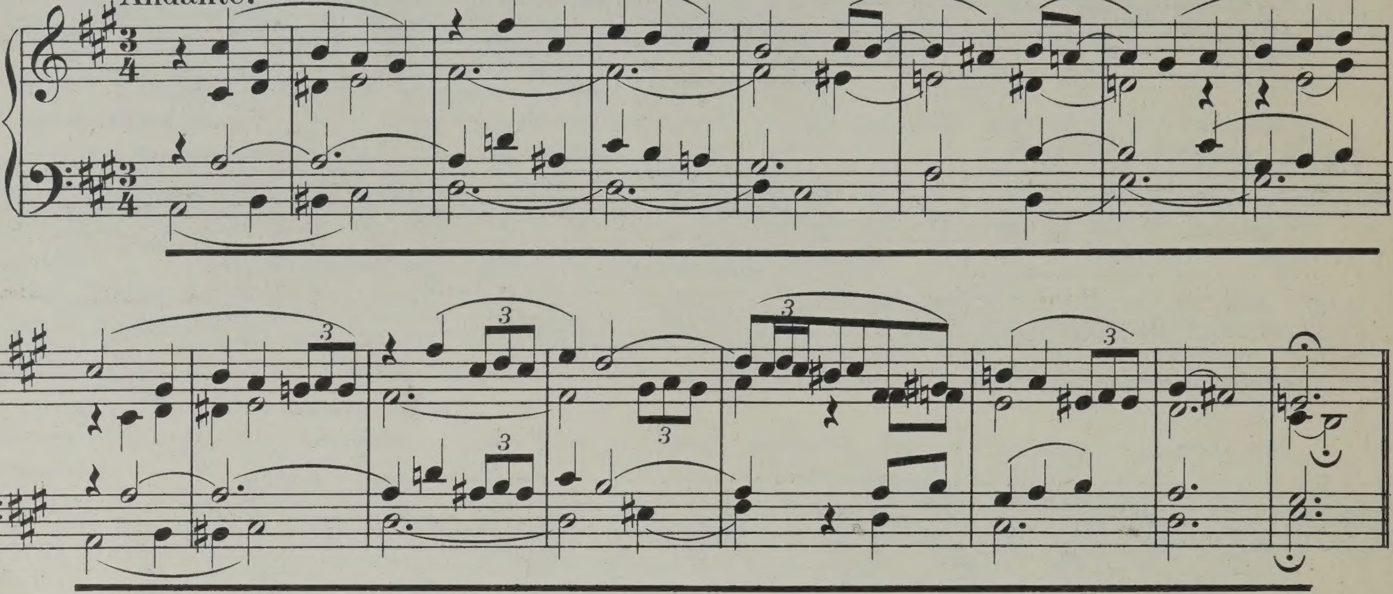
Praying of the Priests

Gesänge zur Messe.

An Marienfesten.

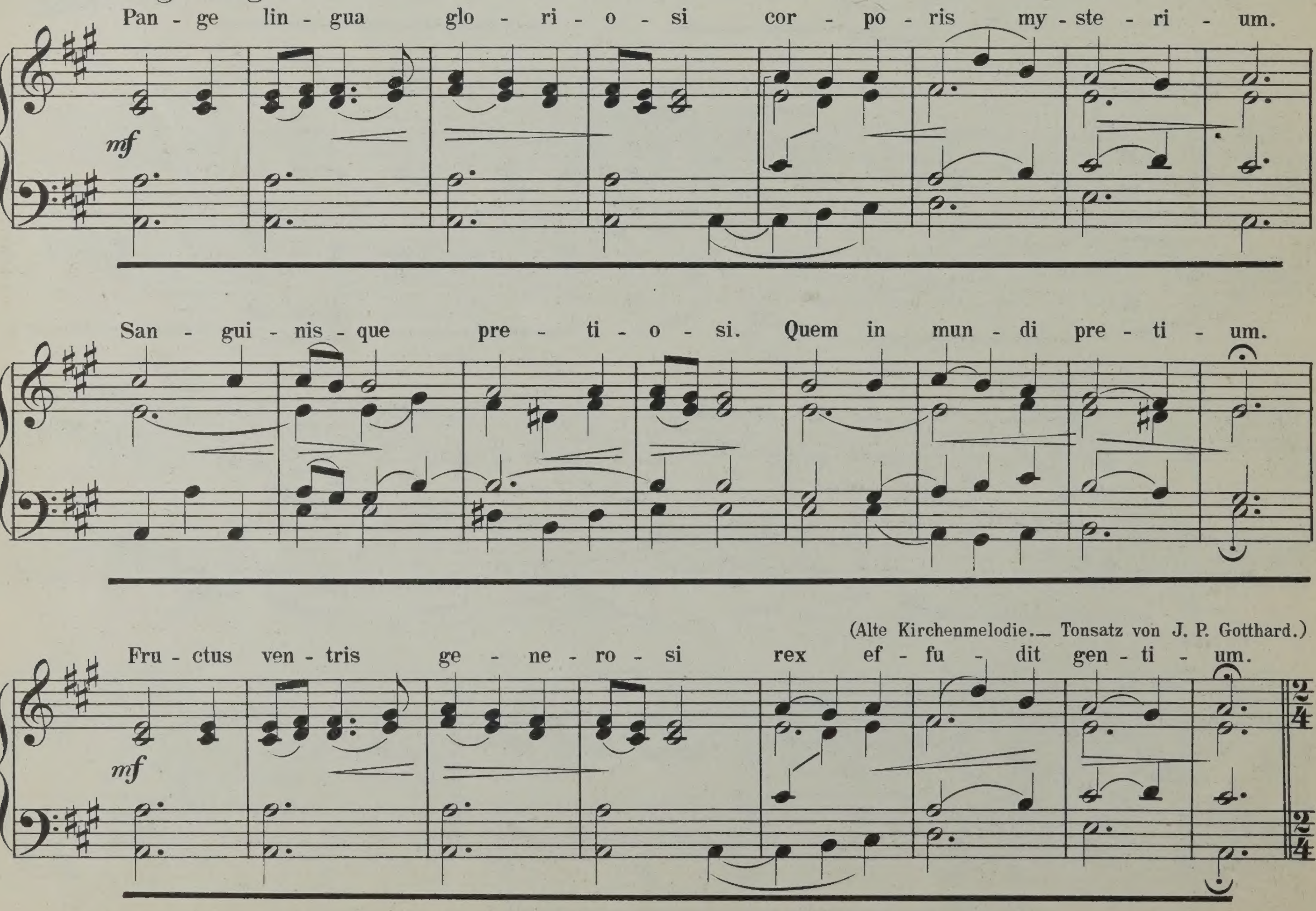
Praeludium zum „Pange lingua."

Andante.



Der Priester intonirt: „Tantum ergo Sacramentum."

Pange lingua.

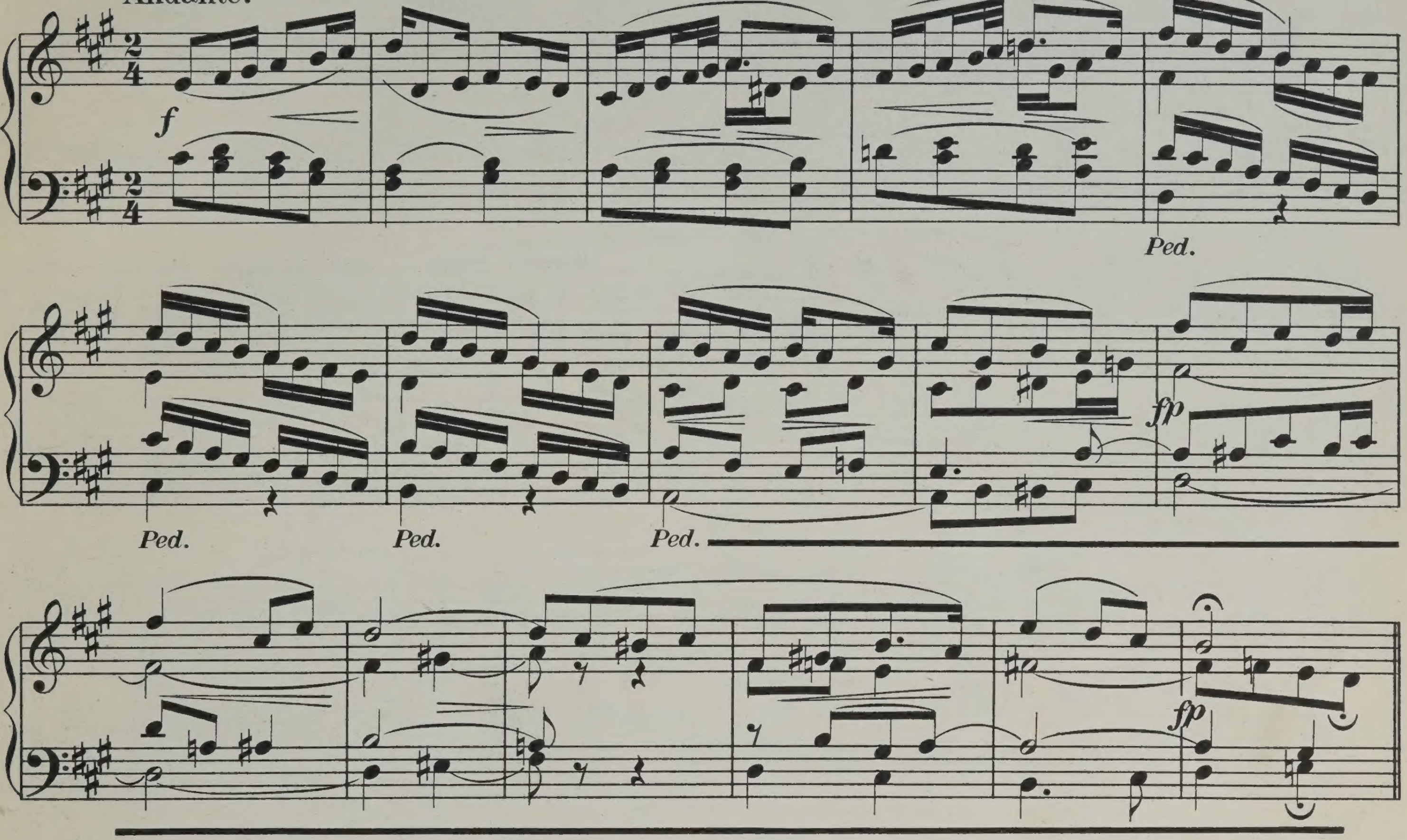

Pan - ge lin - gua glo - ri - o - si cor - po - ris my - ste - ri - um.
mf
San - gui - nis - que pre - ti - o - si. Quem in mun - di pre - ti - um.
Fru - ctus ven - tris ge - ne - ro - si rex ef - fu - dit gen - ti - um.
mf

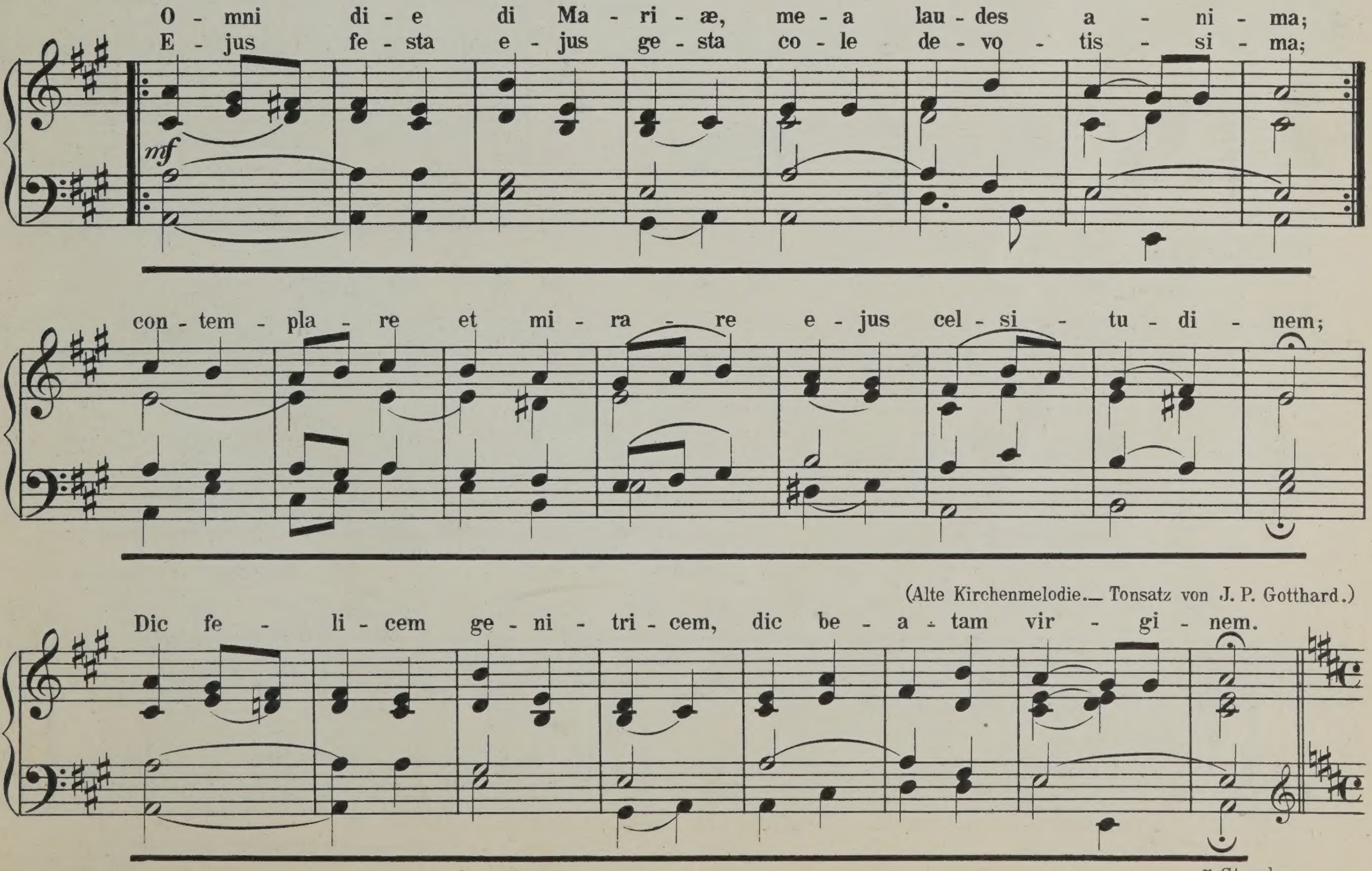
(Alte Kirchenmelodie.— Tonsatz von J. P. Gotthard.)

Hierauf folgt das Praeludium zum Messgesang.

Praeludium zur Messe an Marienfesten. Vor der Wandlung.

Andante.

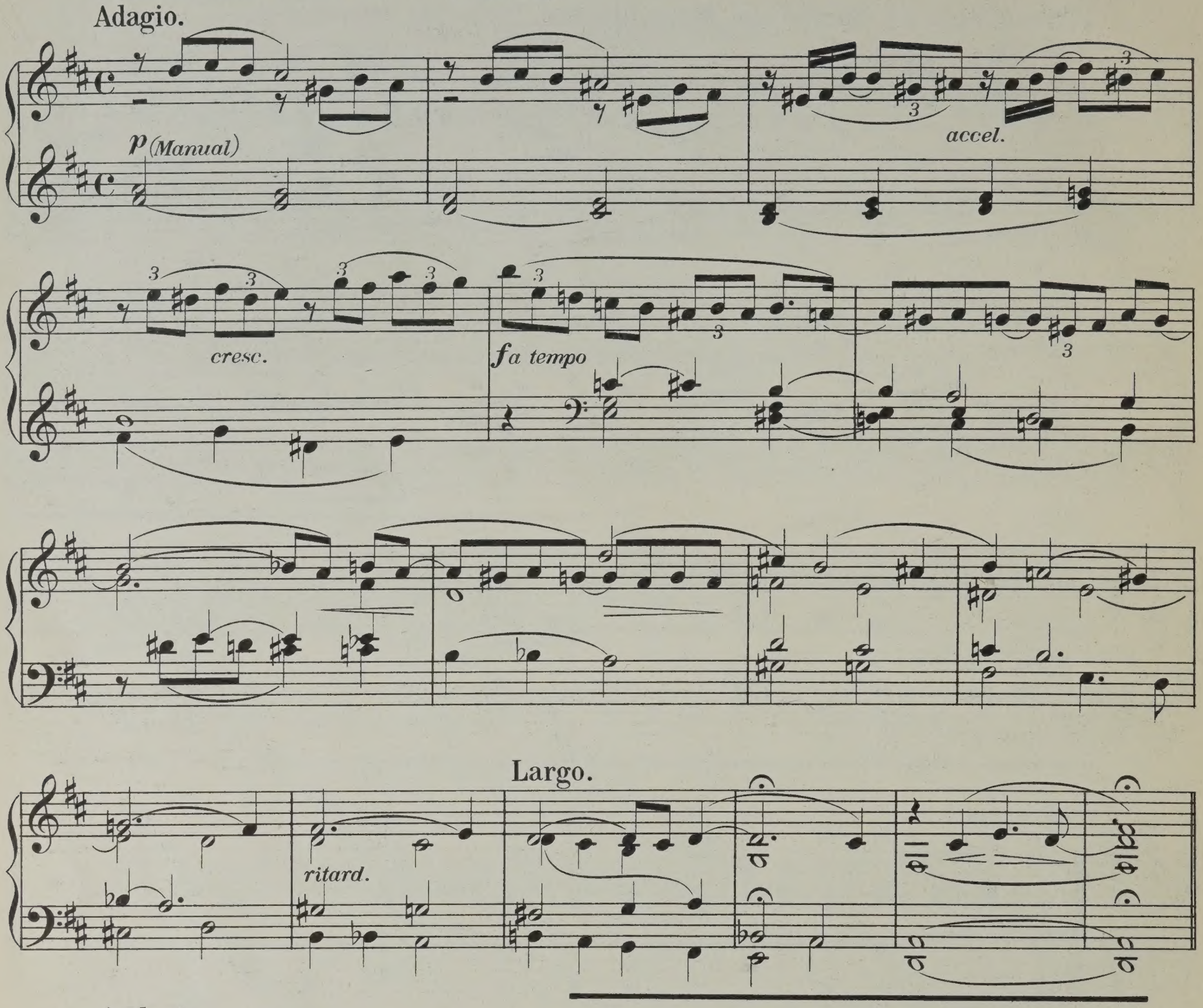

f
Ped.
Ped.
Ped.
Ped.
fp
fp

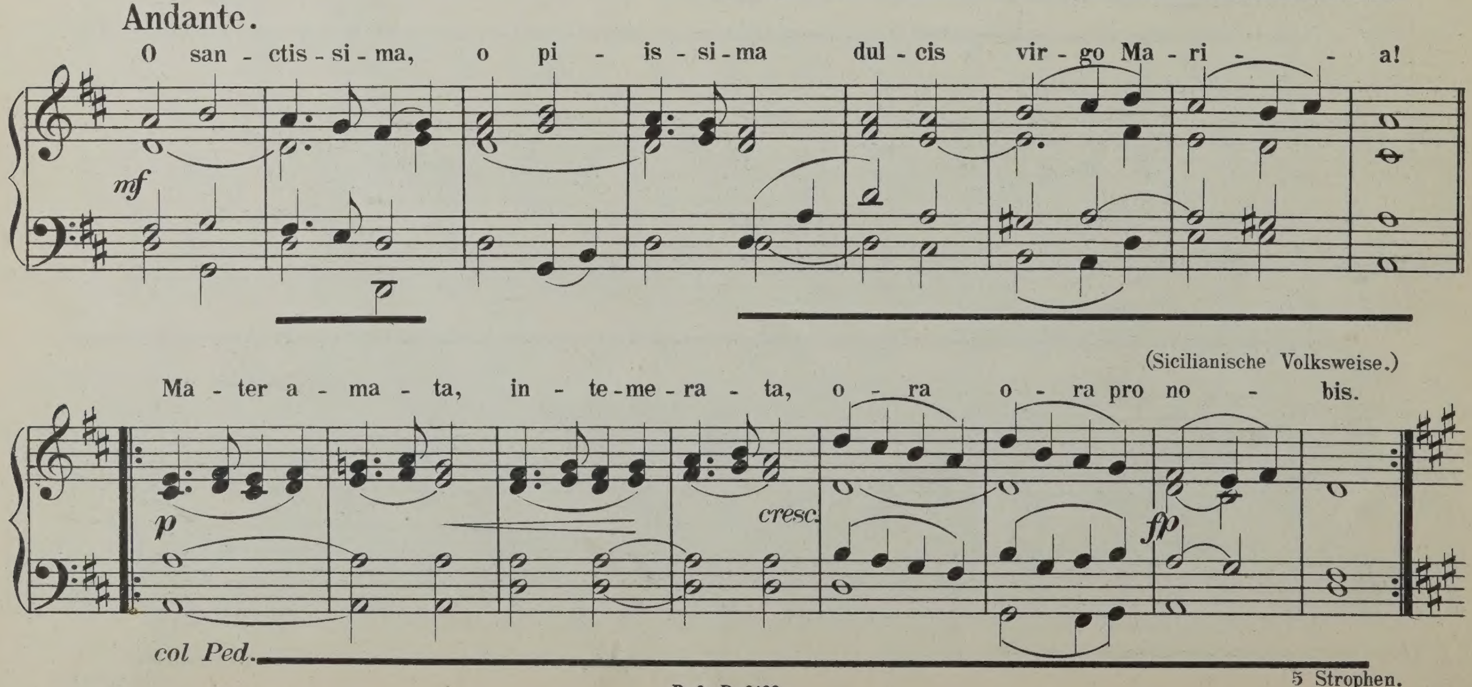

O - mni di - e di Ma - ri - æ, me - a lau - des a - ni - ma;
E - jus fe - sta e - jus ge - sta co - le de - vo - tis - si - ma;
mf
con - tem - pla - re et mi - ra - re e - jus cel - si - tu - di - nem;
Dic fe - li - cem ge - ni - tri - cem, dic be - a - tam vir - gi - nem.

(Alte Kirchenmelodie.— Tonsatz von J. P. Gotthard.)

5 Strophen.

Praeludium. Nach der Wandlung.


Adagio.
p (Manual)
accel.
cresc.
f a tempo
ritard.
Largo.


Andante.
O san - ctis - si - ma, o pi - is - si - ma dul - cis vir - go Ma - ri - - a!
mf
Ma - ter a - ma - ta, in - te - me - ra - ta, o - ra o - ra pro no - bis.
p
cresc.
fp
col Ped.

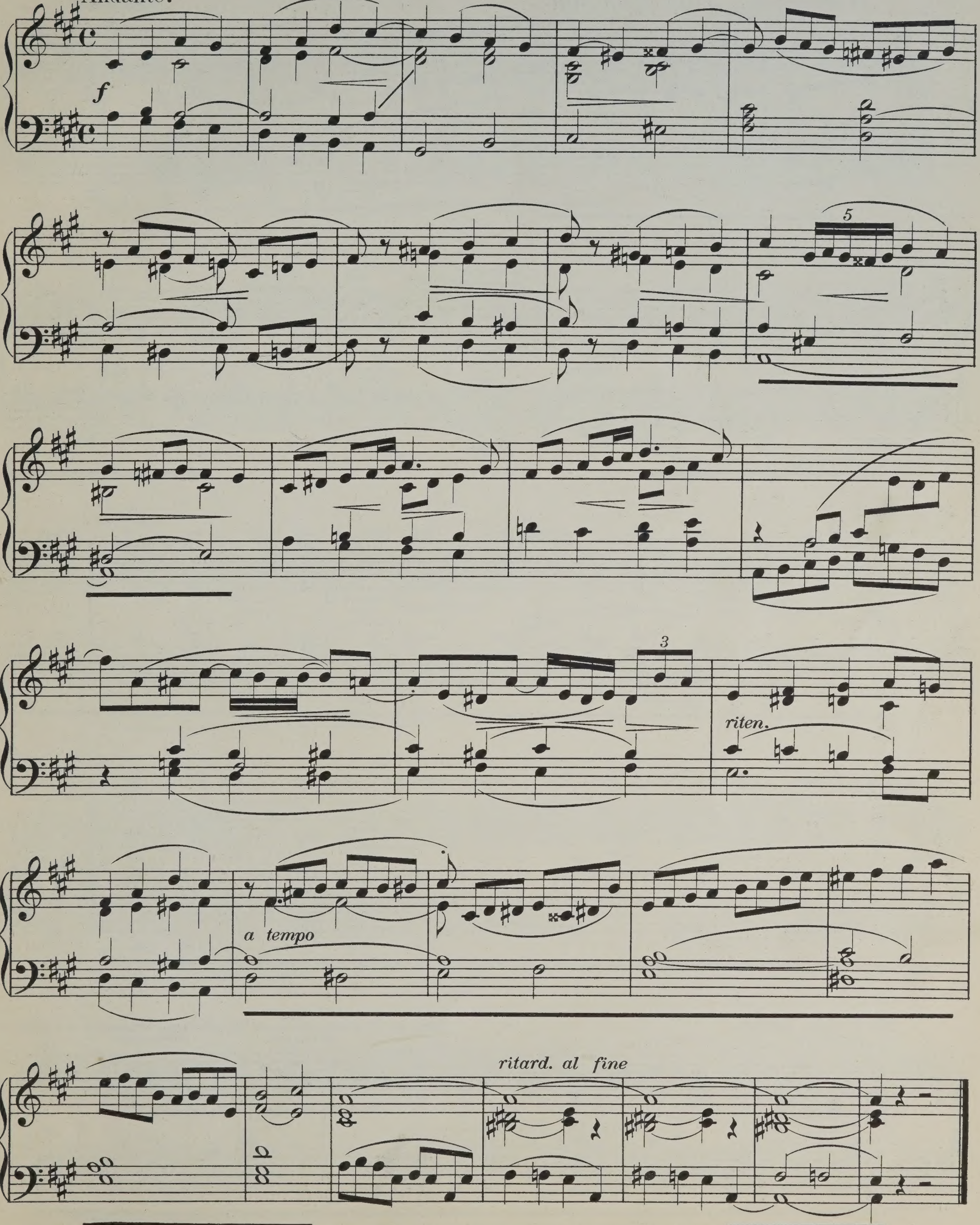
(Sicilianische Volksweise.)

5 Strophen.

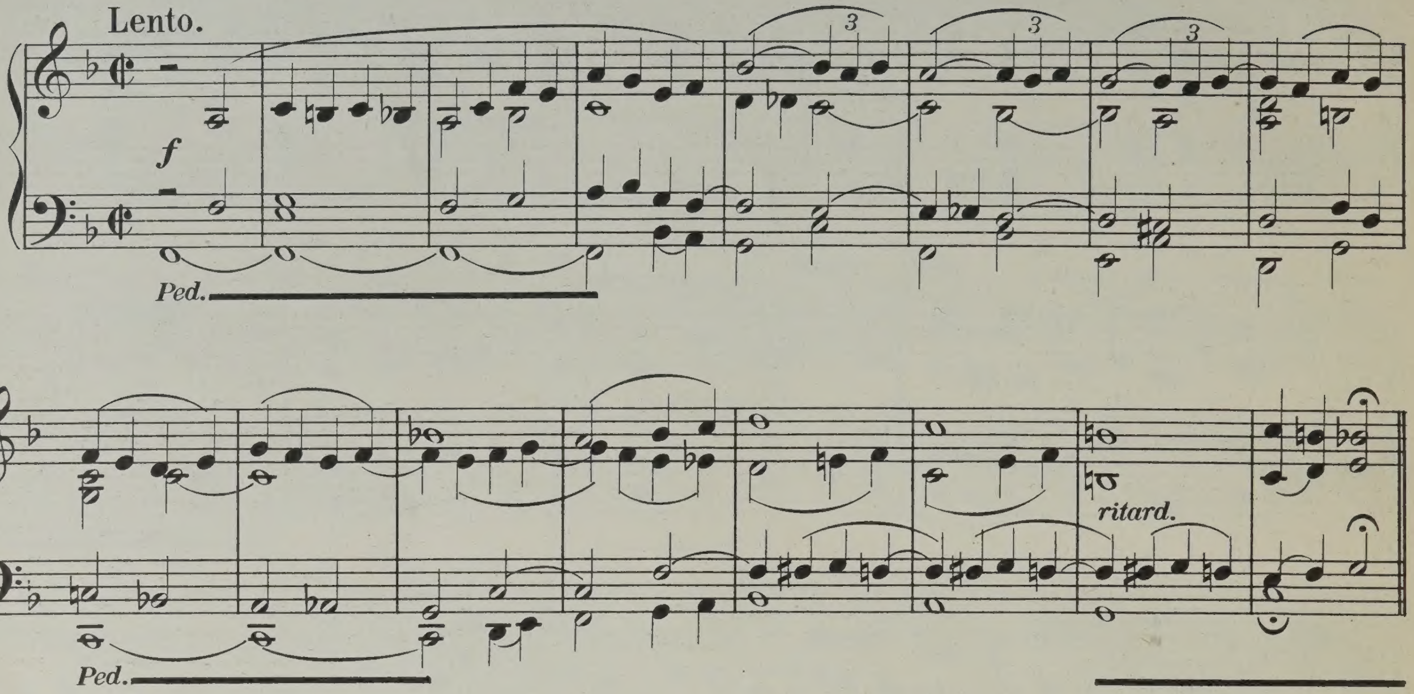
After the prayer

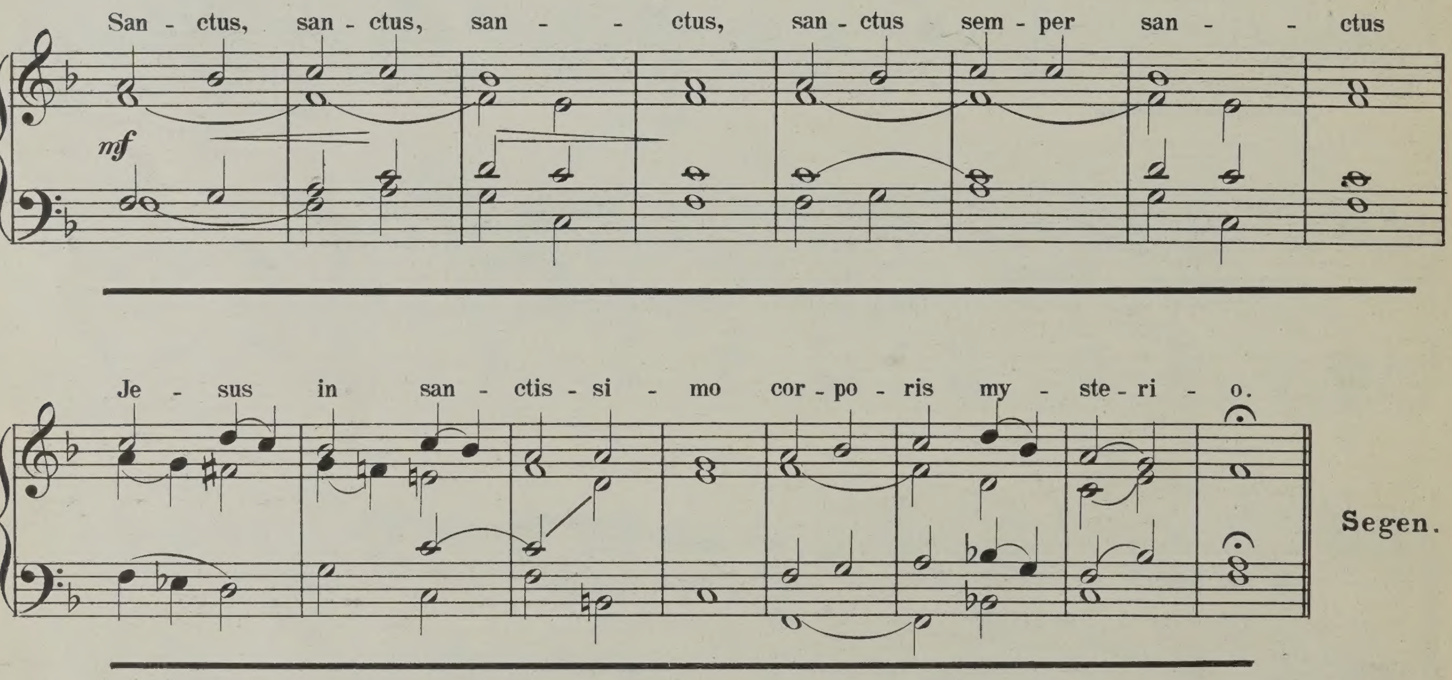
Nach dem Gebete. Postludium.

Andante.


f
5
3
riten.
a tempo
ritard. al fine

Praeludium. Zum Sanctus.

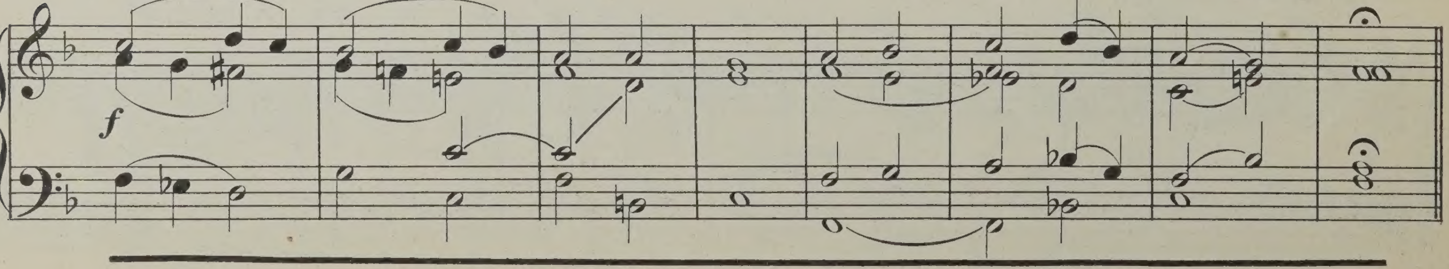

Lento.
f
3
3
3
Ped.
ritard.
Ped.


San - ctus, san - ctus, san - - ctus, san - ctus sem - per san - - ctus
mf
Je - sus in san - ctis - si - mo cor - po - ris my - ste - ri - o.

Segen.

Nach dem Segen.

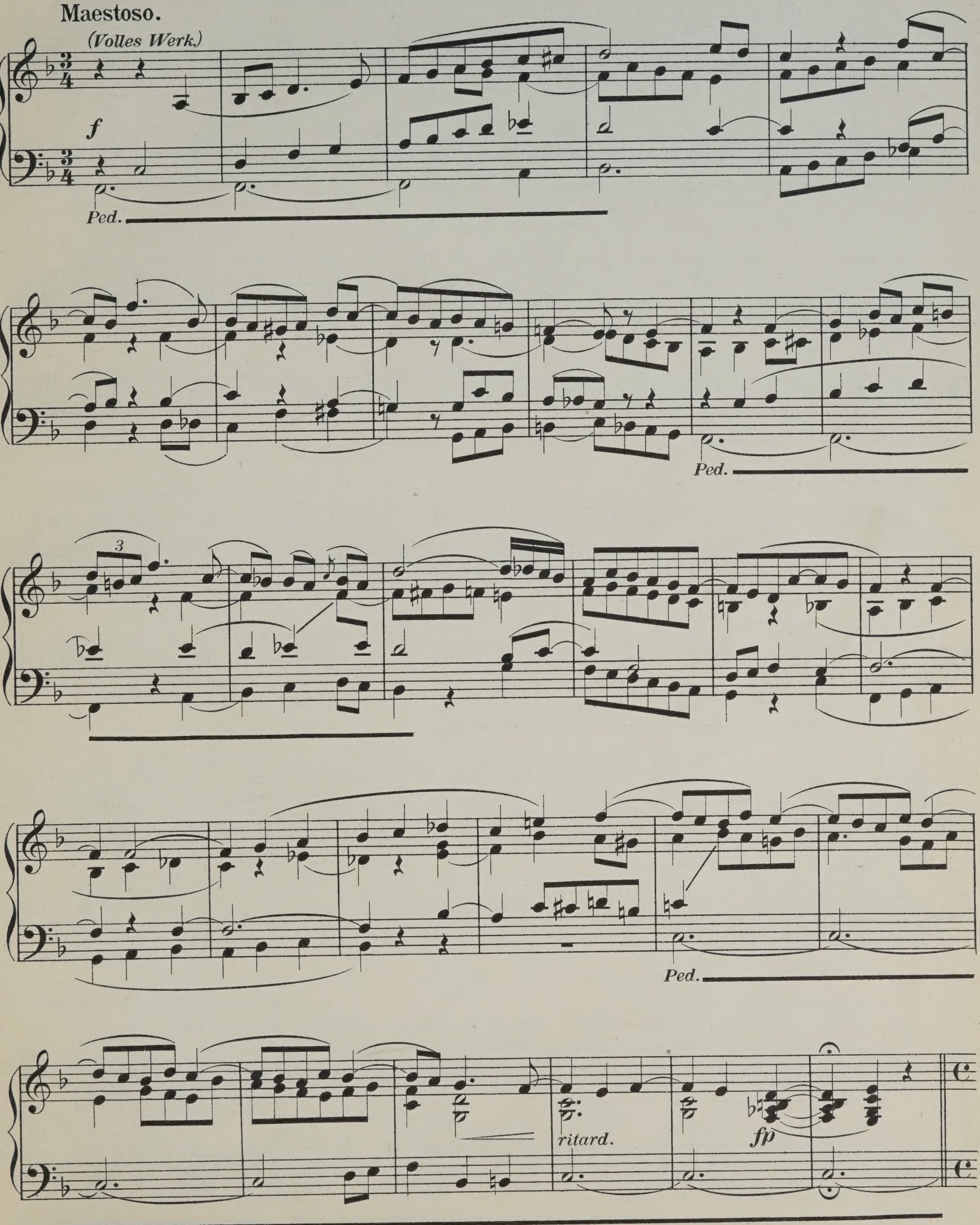
(Nach der Singweise im k. k. Theresianum.— Tonsatz von J. P. Gotthard.)



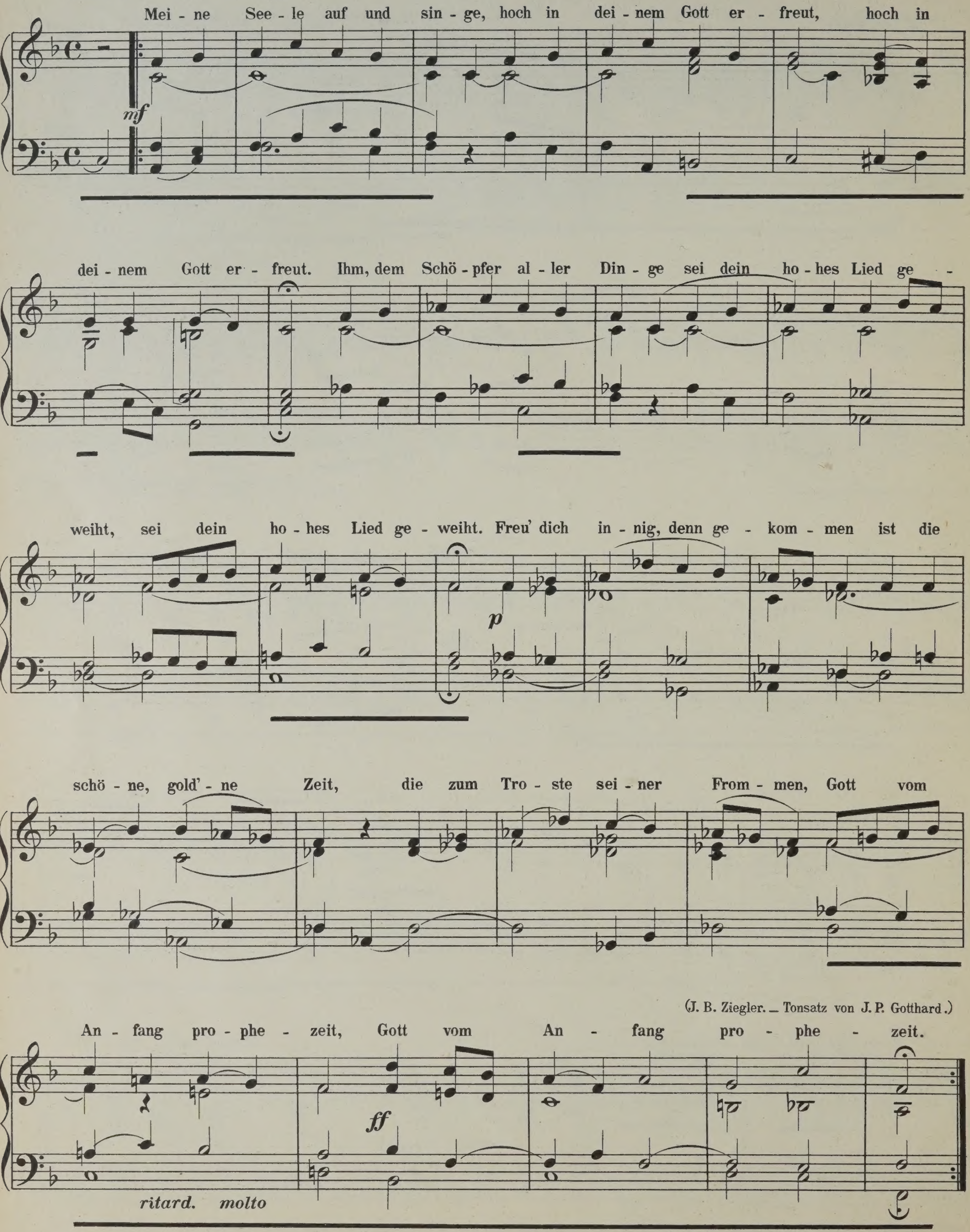
Hierauf folgt das Praeludium und der sich anschliessende Mess-Gesang: (Im Advente.)

Im Advente.

Maestoso.


(Volles Werk.)
f
Ped.
3
Ped.
Ped.
ritard.
fp

Vor der Wandlung.

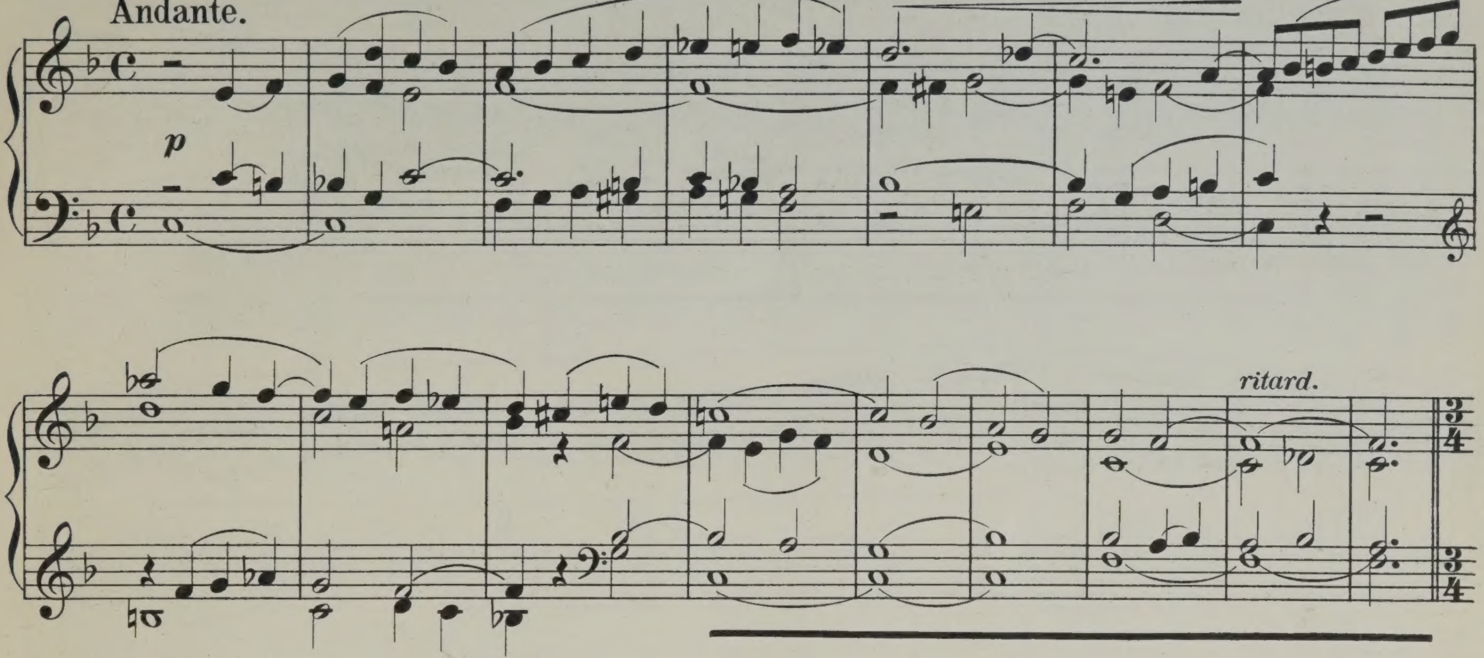

Mei - ne See - le auf und sin - ge, hoch in dei - nem Gott er - freut, hoch in
mf
dei - nem Gott er - freut. Ihm, dem Schö - pfer al - ler Din - ge sei dein ho - hes Lied ge -
weiht, sei dein ho - hes Lied ge - weiht. Freu' dich in - nig, denn ge - kom - men ist die
p
schö - ne, gold' - ne Zeit, die zum Tro - ste sei - ner From - men, Gott vom
An - fang pro - phe - zeit, Gott vom An - fang pro - phe - zeit.
ff
ritard. molto

(J. B. Ziegler. — Tonsatz von J. P. Gotthard.)

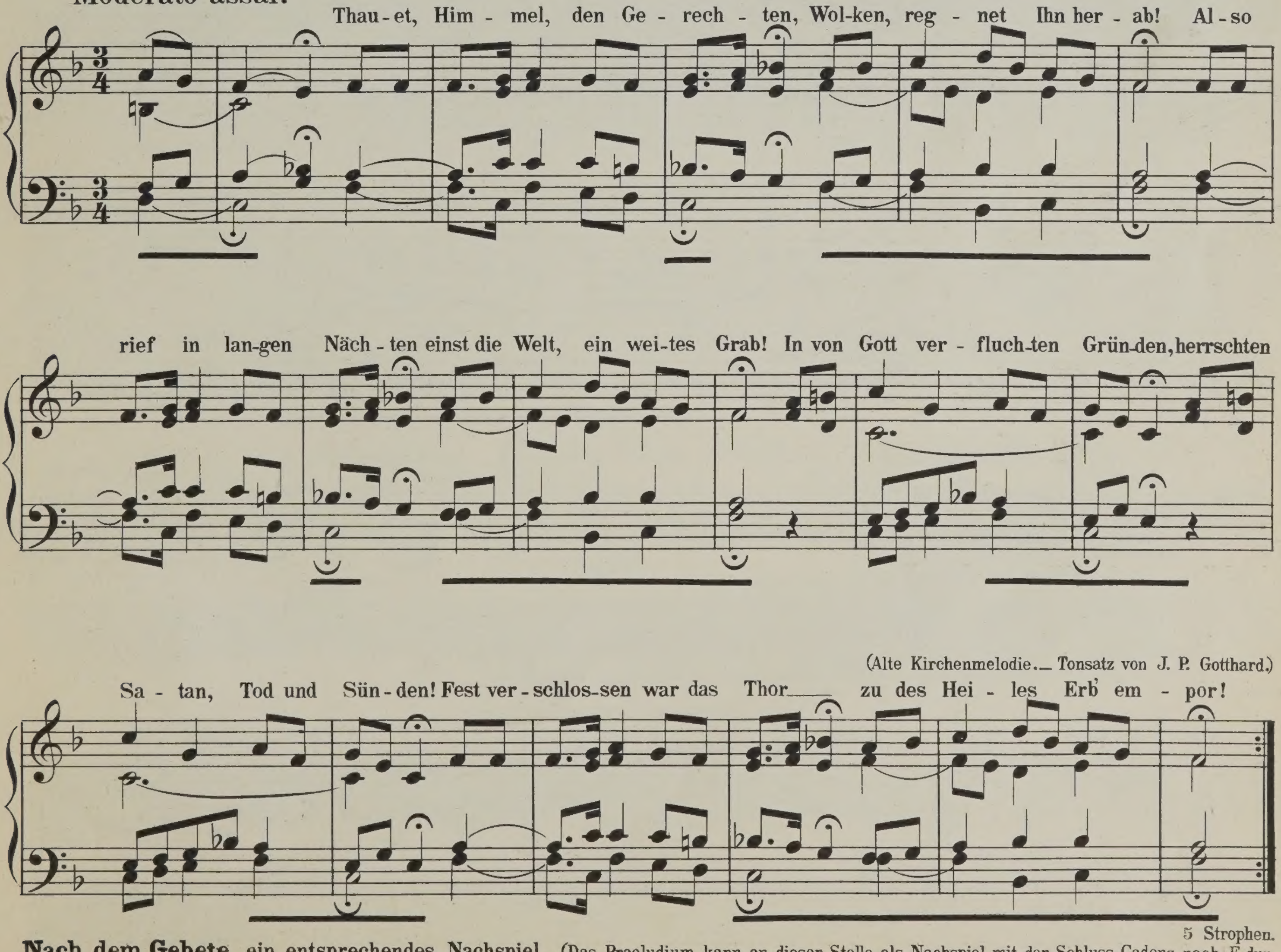
5 Strophen.

Praeludium. Nach der Wandlung.

Andante.



Moderato assai.


Thau-et, Him-mel, den Ge-rech-ten, Wol-ken, reg-net Ihn her-ab! Al-so
rief in lan-gen Näch-ten einst die Welt, ein wei-tes Grab! In von Gott ver-fluch-ten Grün-den, herrschten
Sa-tan, Tod und Sün-den! Fest ver-schlos-sen war das Thor___ zu des Hei-les Erb' em-por!

(Alte Kirchenmelodie.— Tonsatz von J. P. Gotthard.)

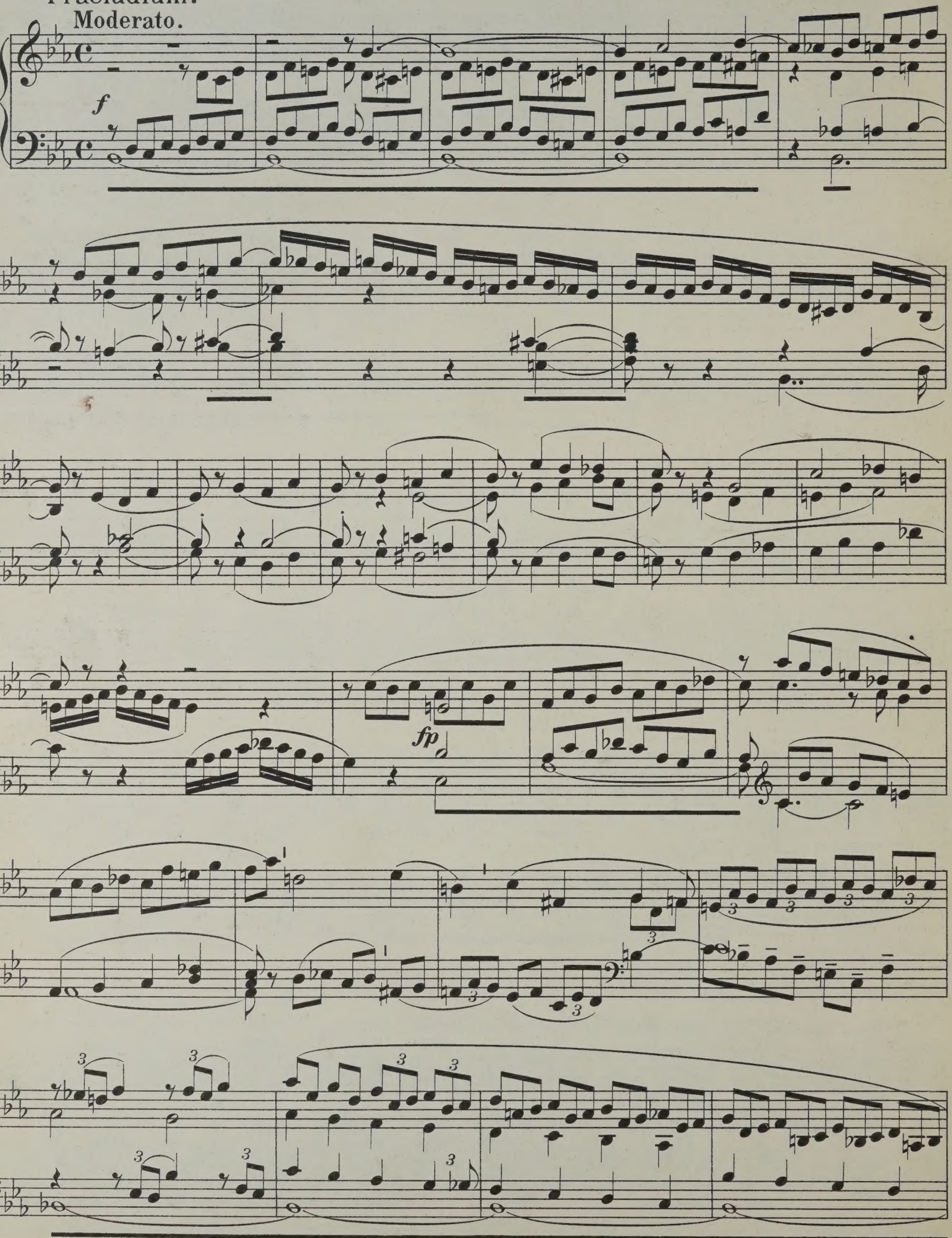
5 Strophen.

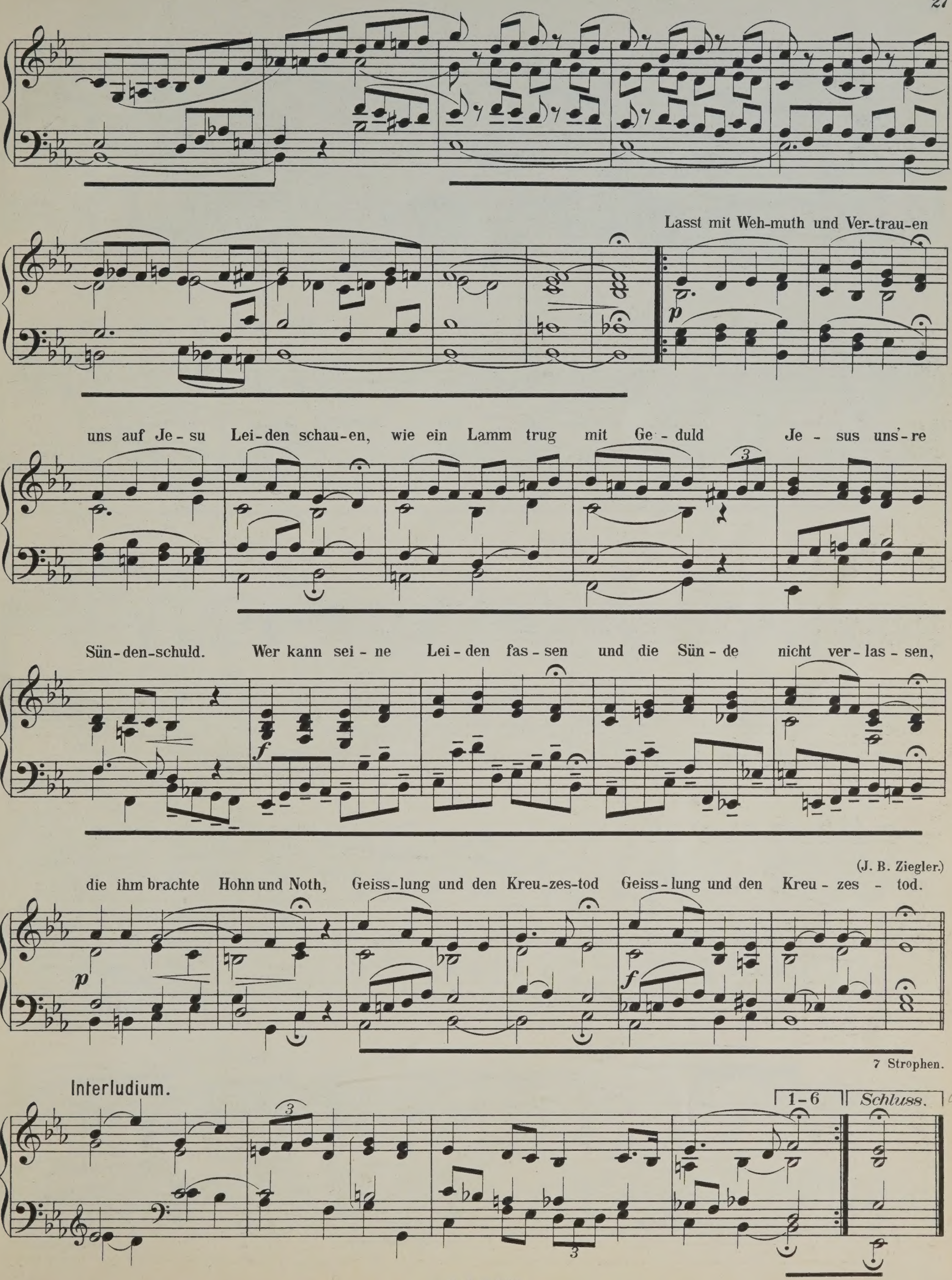
Nach dem Gebete ein entsprechendes Nachspiel. (Das Praeludium kann an dieser Stelle als Nachspiel mit der Schluss-Cadenz nach F-dur verwendet werden.)

In der Faste.

Praeludium.

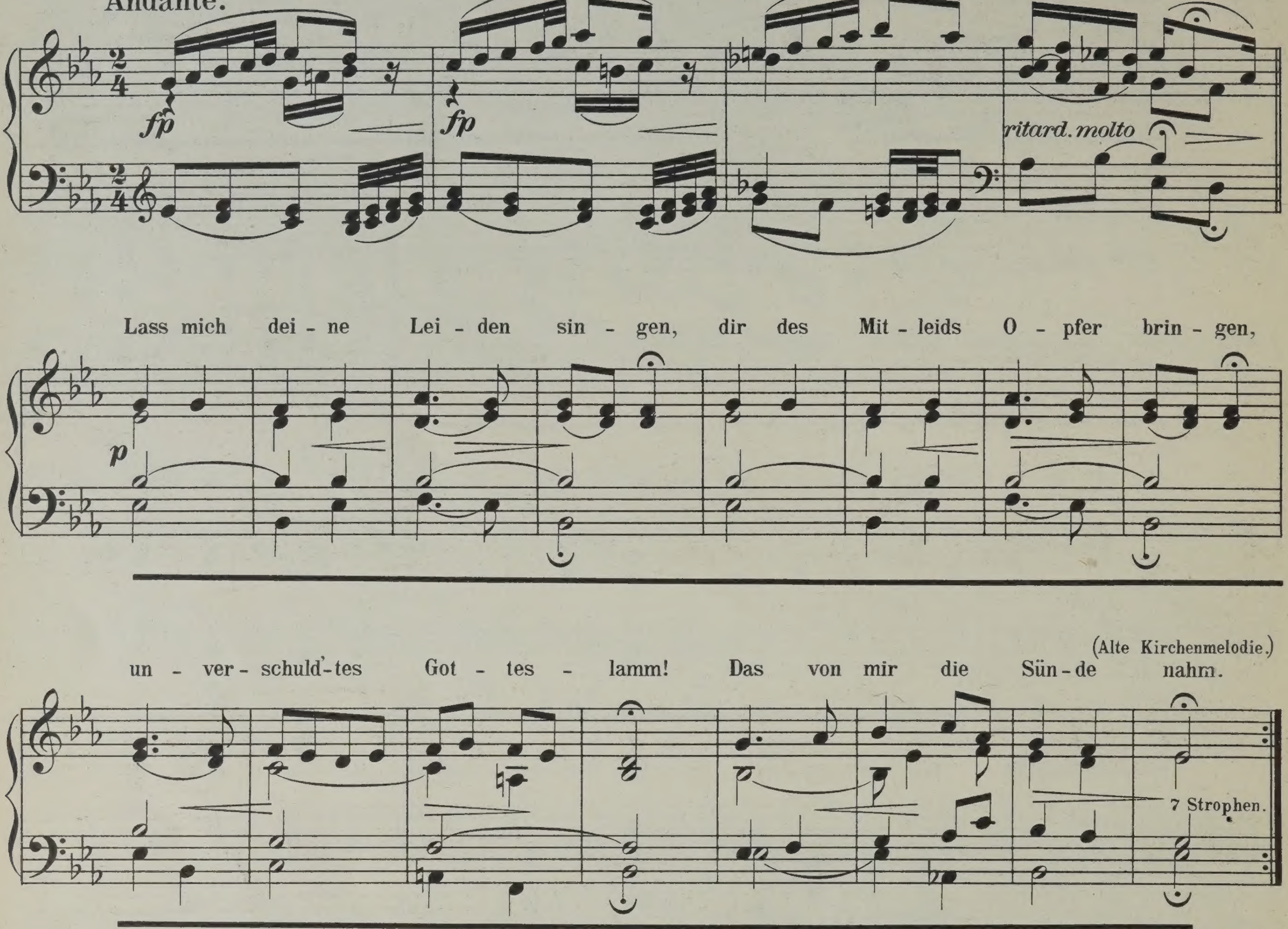
Moderato.




Lasst mit Weh-muth und Ver-trau-en
p
uns auf Je-su Lei-den schau-en, wie ein Lamm trug mit Ge-duld Je-sus uns're
3
Sün-den-schuld. Wer kann sei-ne Lei-den fas-sen und die Sün-de nicht ver-las-sen,
f
(J. B. Ziegler.)
die ihm brachte Hohn und Noth, Geiss-lung und den Kreu-zes-tod Geiss-lung und den Kreu-zes-tod.
p
f
7 Strophen.
Interludium.
3
1-6
Schluss.
3

Nach der Wandlung.

Andante.

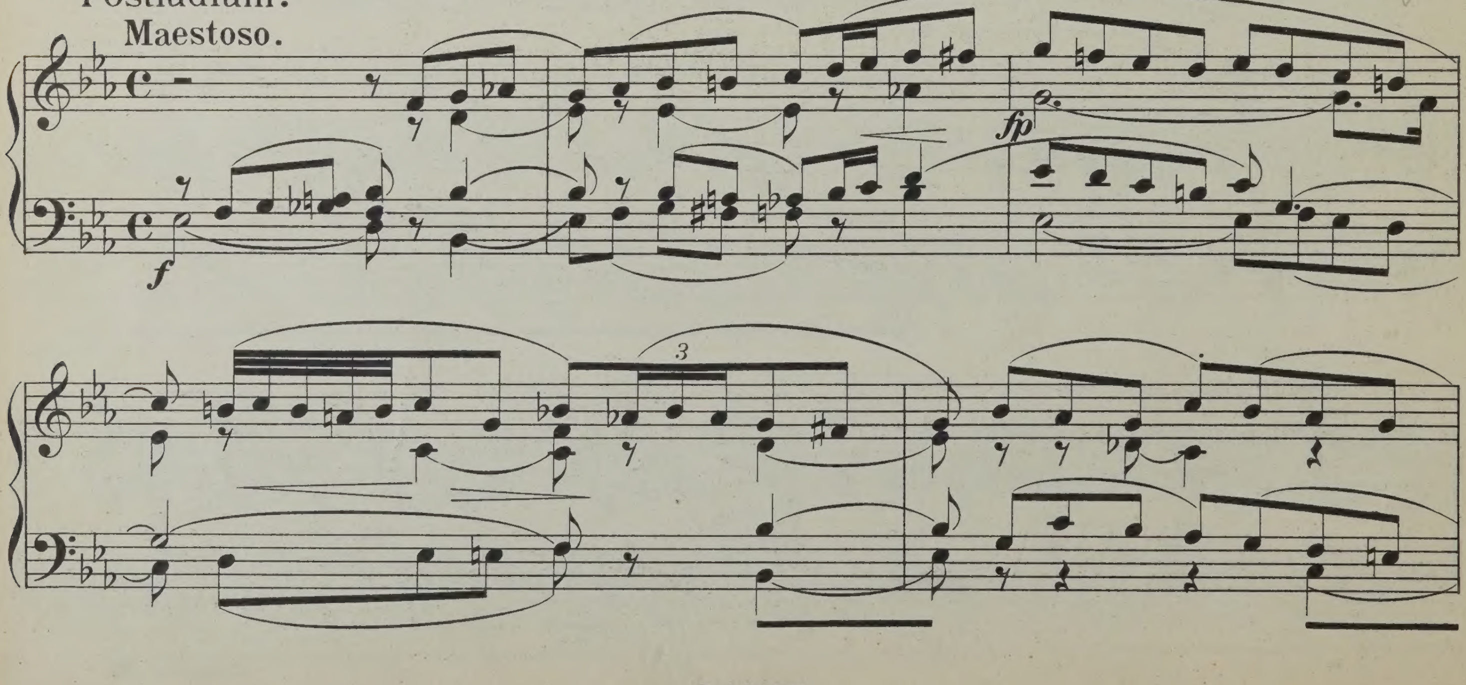

fp
fp
ritard. molto
Lass mich dei - ne Lei - den sin - gen, dir des Mit - leids O - pfer brin - gen,
p
un - ver - schuld'-tes Got - tes - lamm! Das von mir die Sün - de nahm.
(Alte Kirchenmelodie.)
7 Strophen.

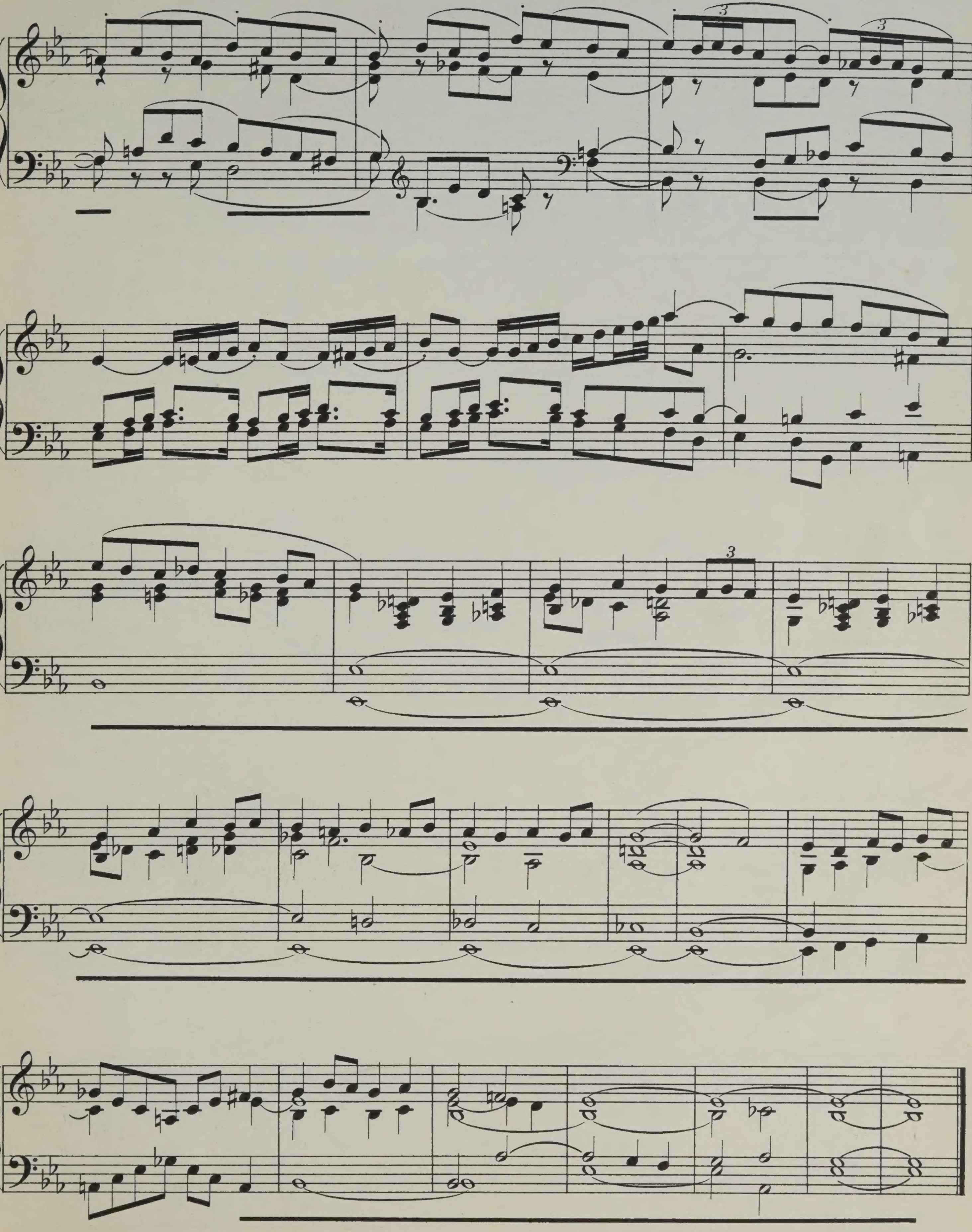
Nach dem Gebet.

After the prayer

Postludium.

Maestoso.

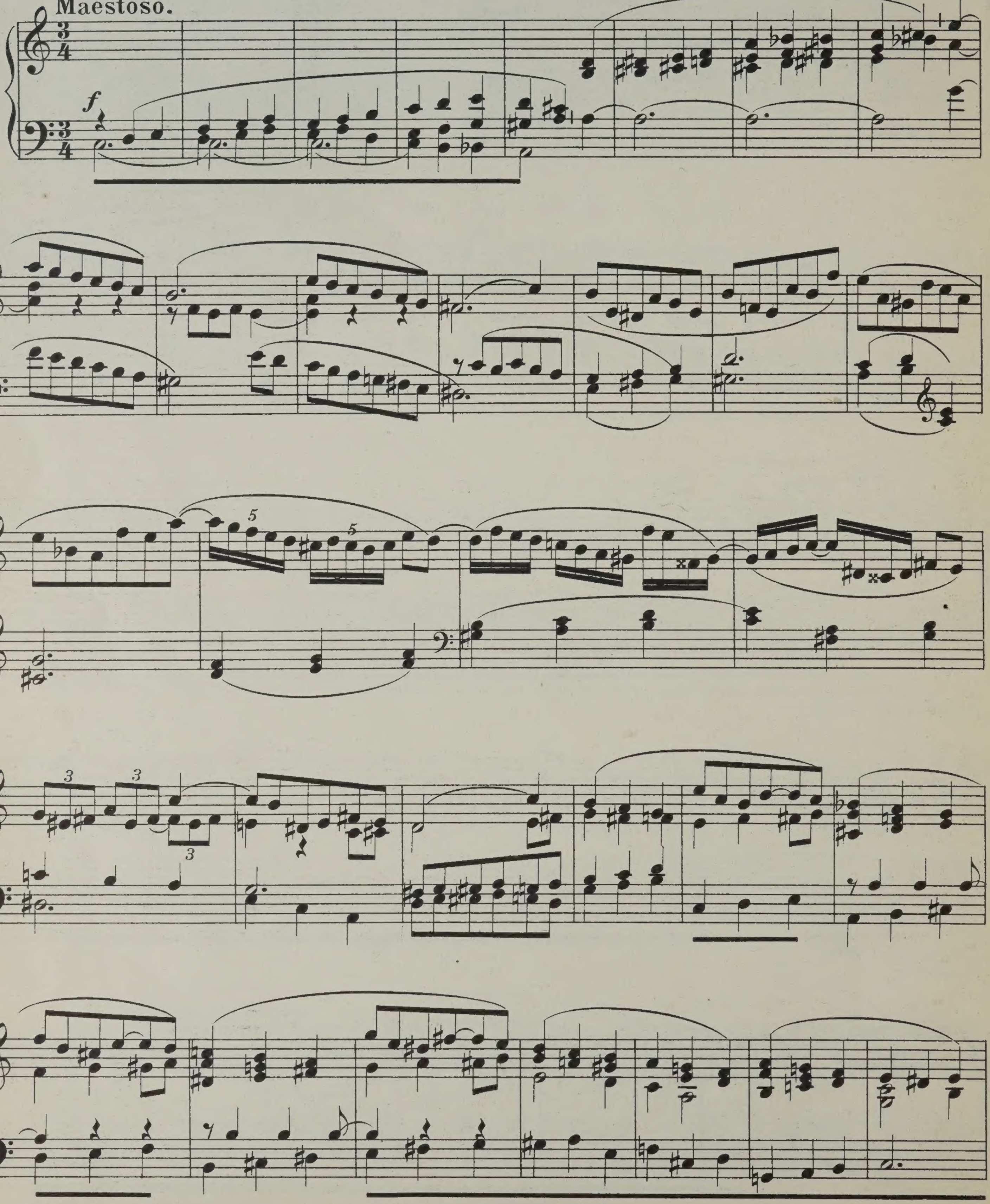


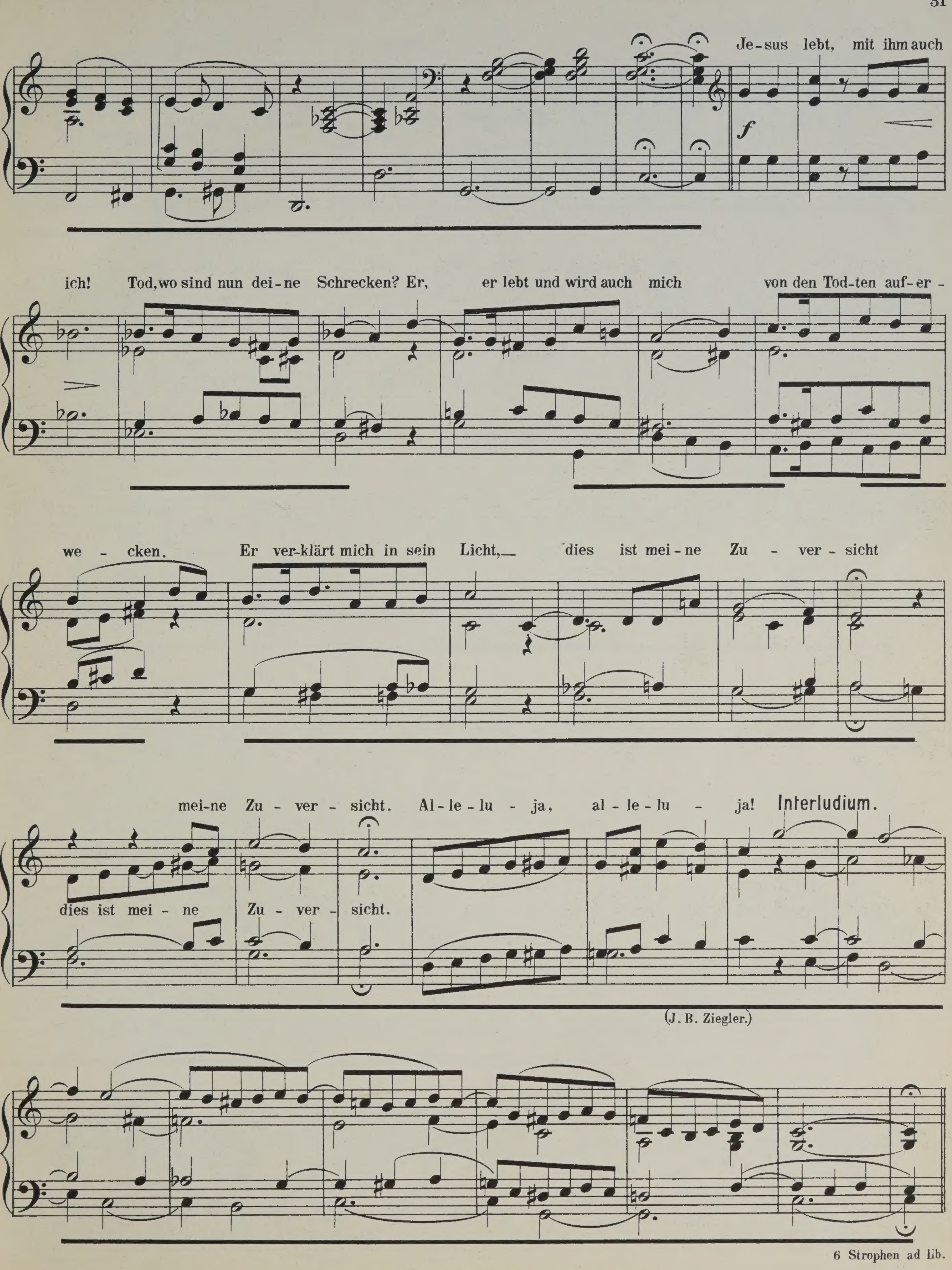


Zu Ostern.

Praeludium.

Maestoso.




Je-sus lebt, mit ihm auch
f
ich! Tod, wo sind nun dei-ne Schrecken? Er, er lebt und wird auch mich von den Tod-ten auf-er-
we-cken. Er ver-klärt mich in sein Licht, dies ist mei-ne Zu-ver-sicht
mei-ne Zu-ver-sicht. Al-le-lu-ja, al-le-lu-ja!
dies ist mei-ne Zu-ver-sicht.
Interludium.

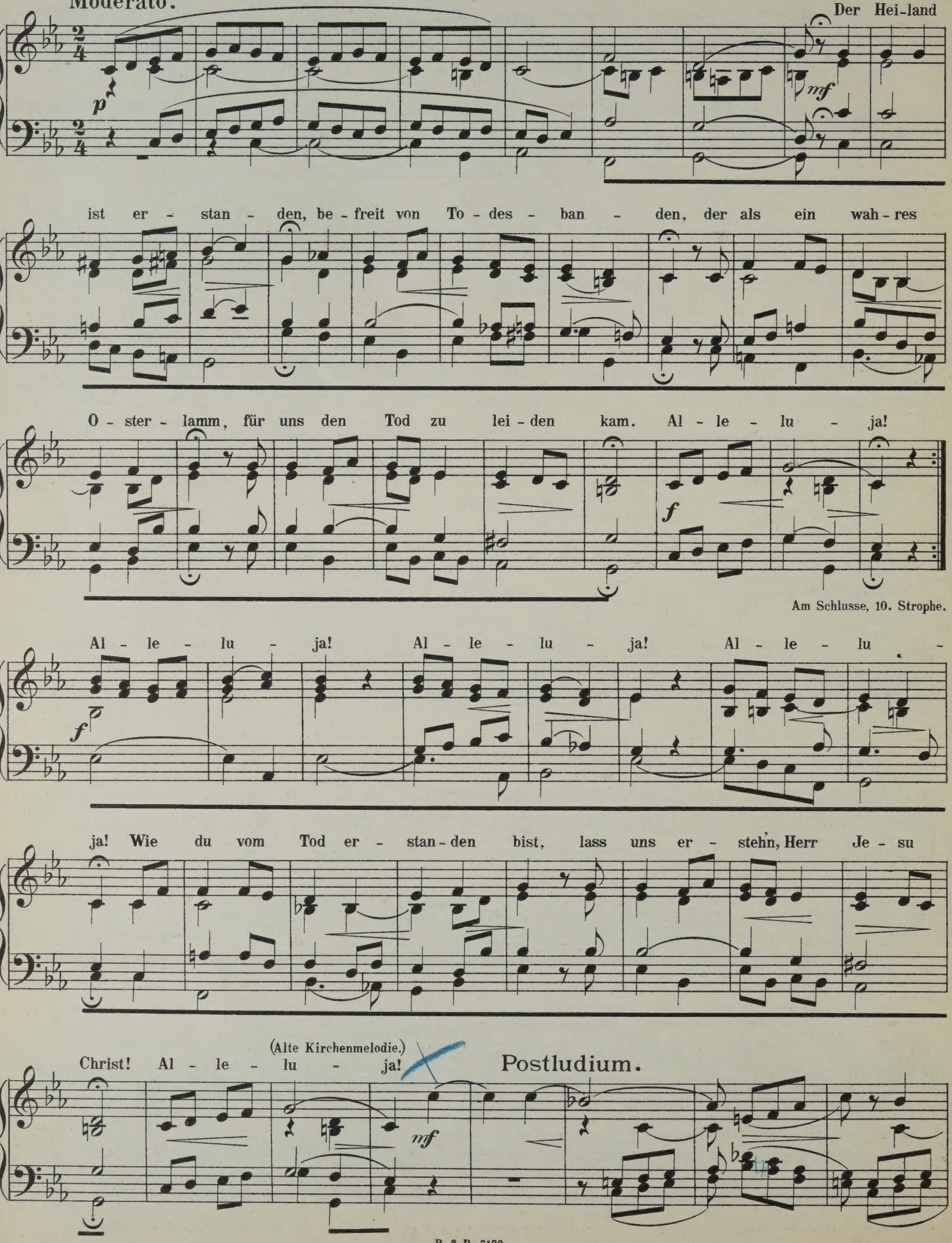
(J. B. Ziegler.)

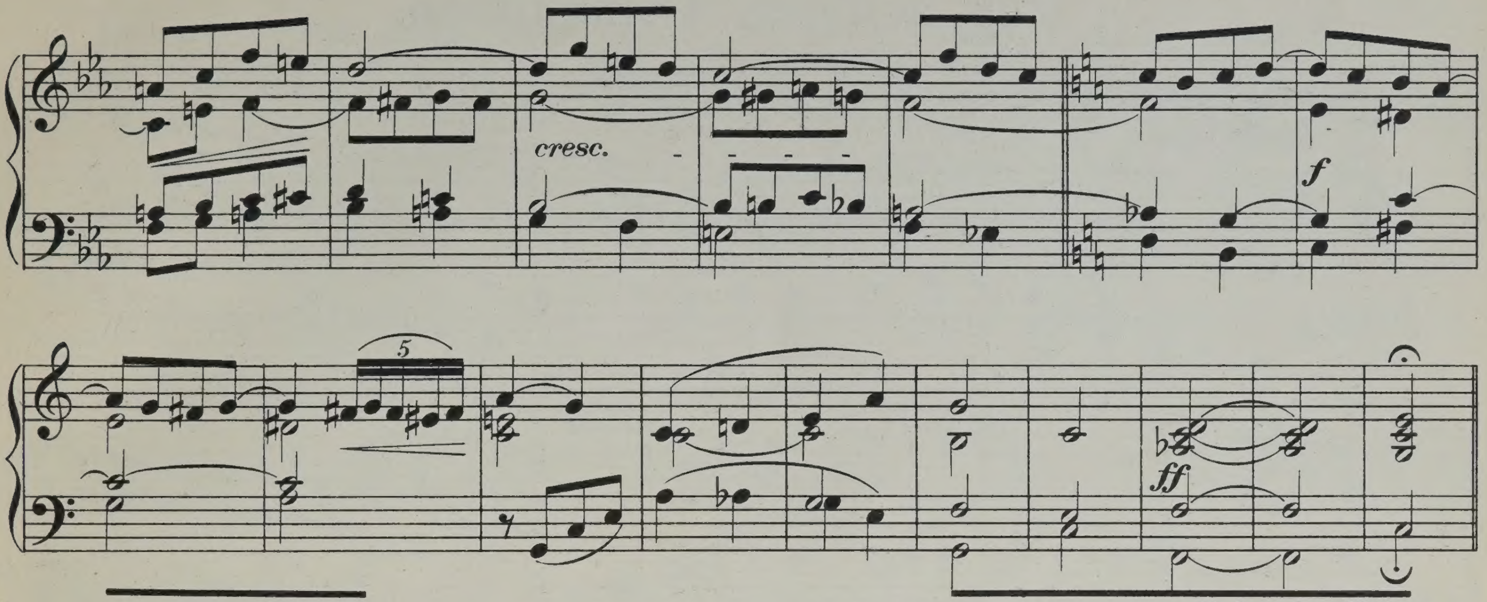
6 Strophen ad lib.

Nach der Wandlung.

After the transformation

Moderato.

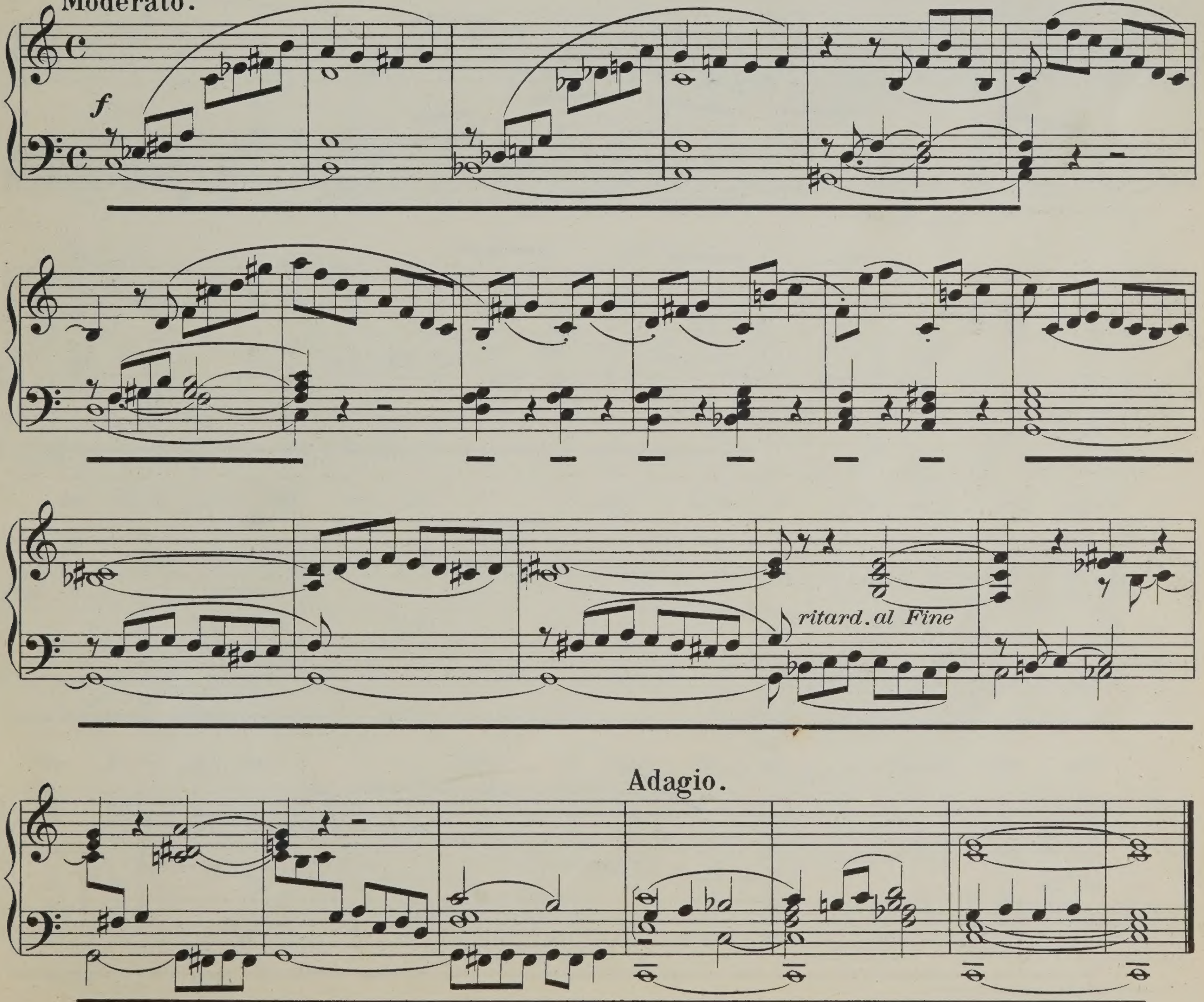

Der Hei-land ist er - stan - den, be - freit von To - des - ban - den, der als ein wah - res O - ster - lamm, für uns den Tod zu lei - den kam. Al - le - lu - ja!
Am Schlusse, 10. Strophe.
Al - le - lu - ja! Al - le - lu - ja! Al - le - lu - ja! Wie du vom Tod er - stan - den bist, lass uns er - stehn, Herr Je - su Christ! Al - le - lu - ja!
(Alte Kirchenmelodie.)
Postludium.
p
mf
f



Gebet des Priesters. Praying of the priest

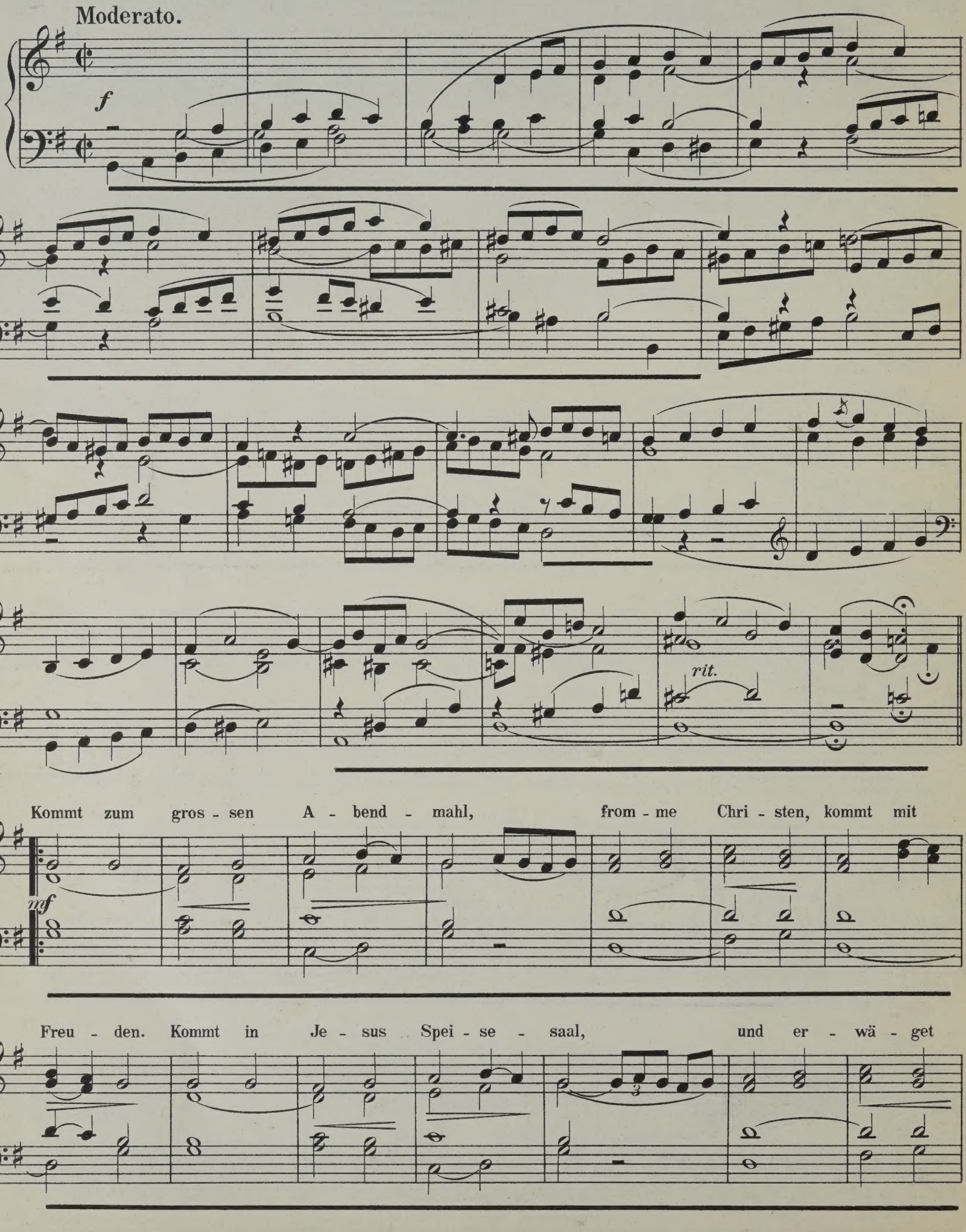
Schluss. Conclusion

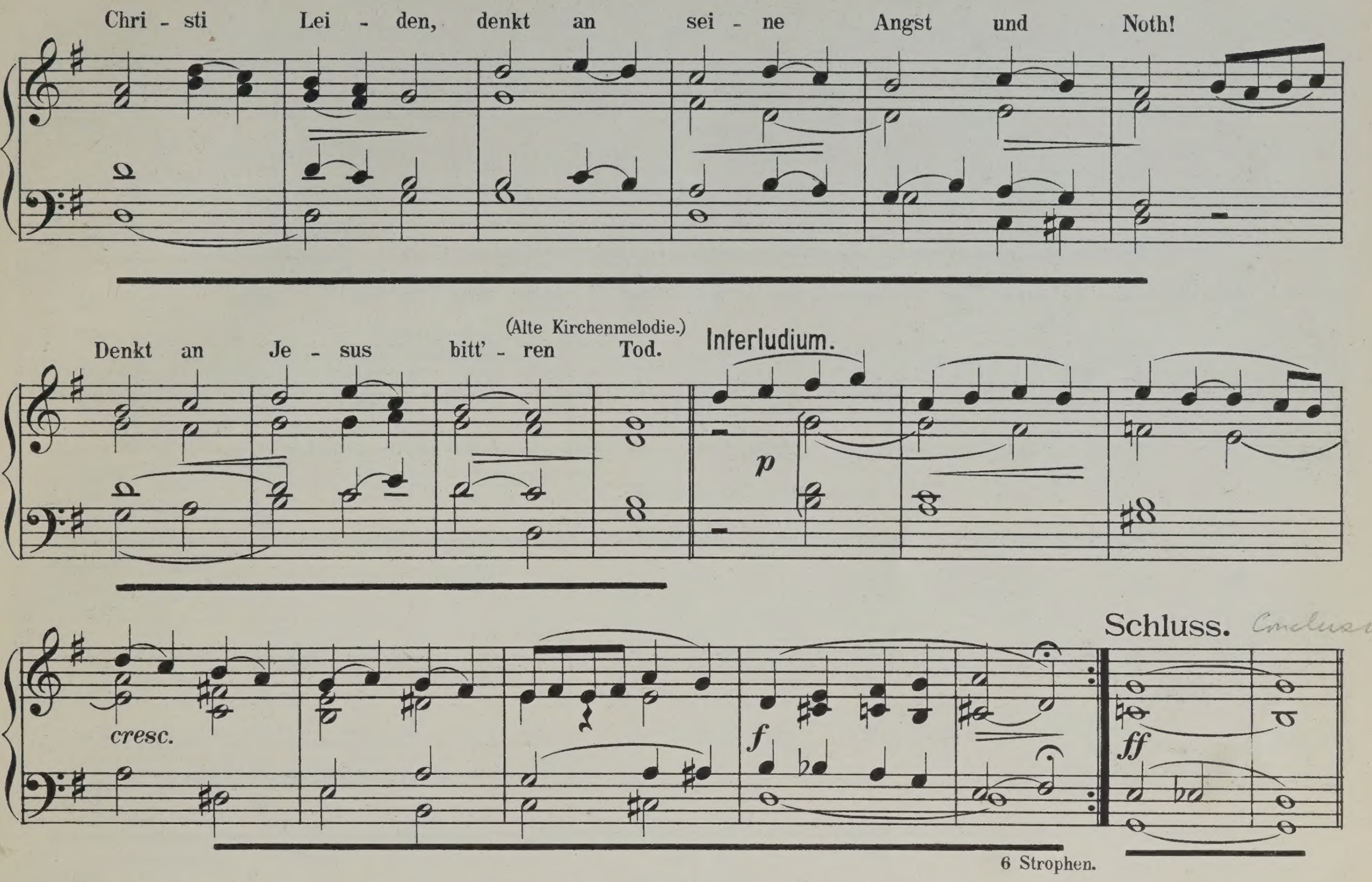
Moderato.


f
ritard. al Fine
Adagio.

Zur heiligen Communion.

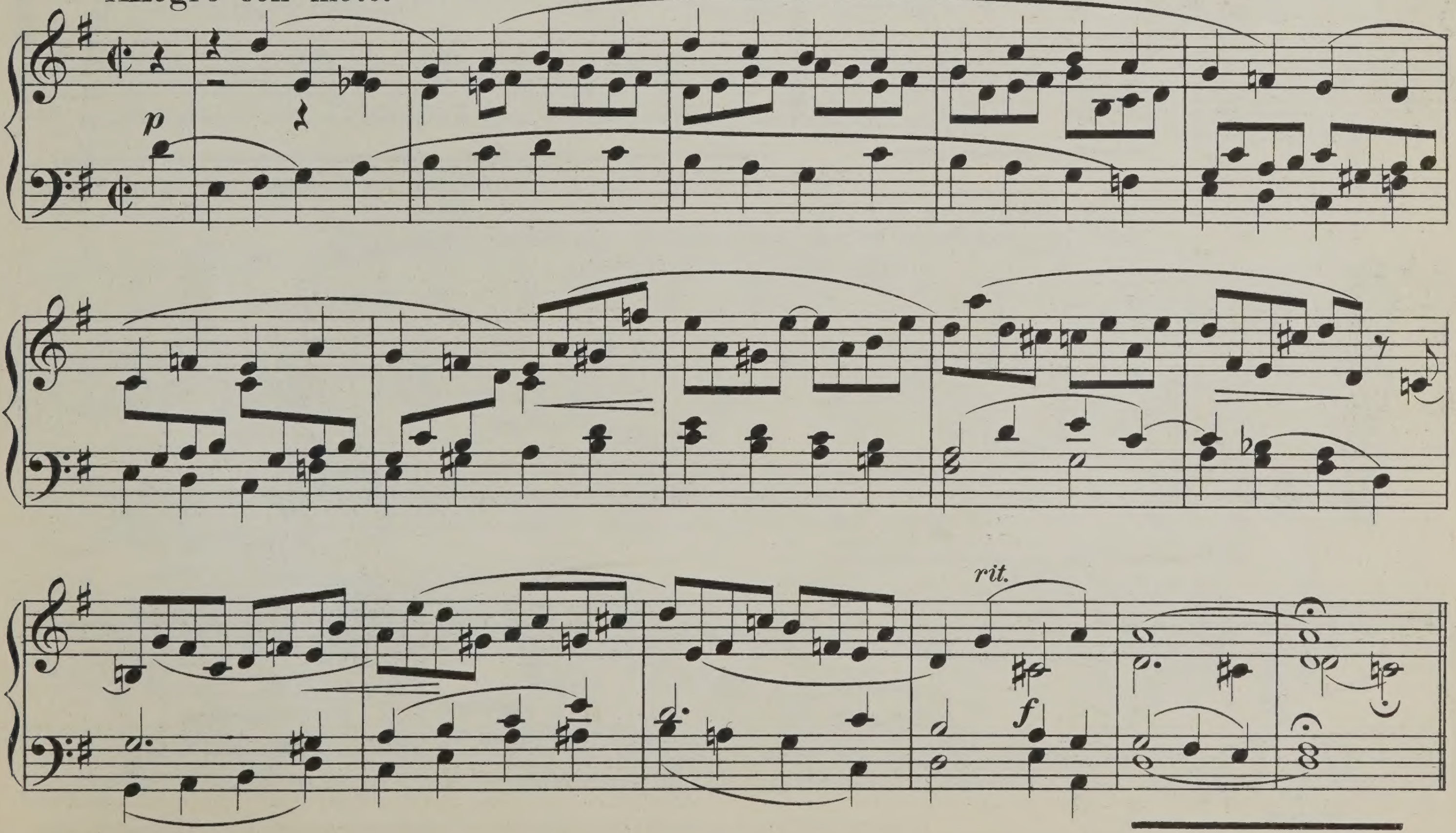
Praeludium.

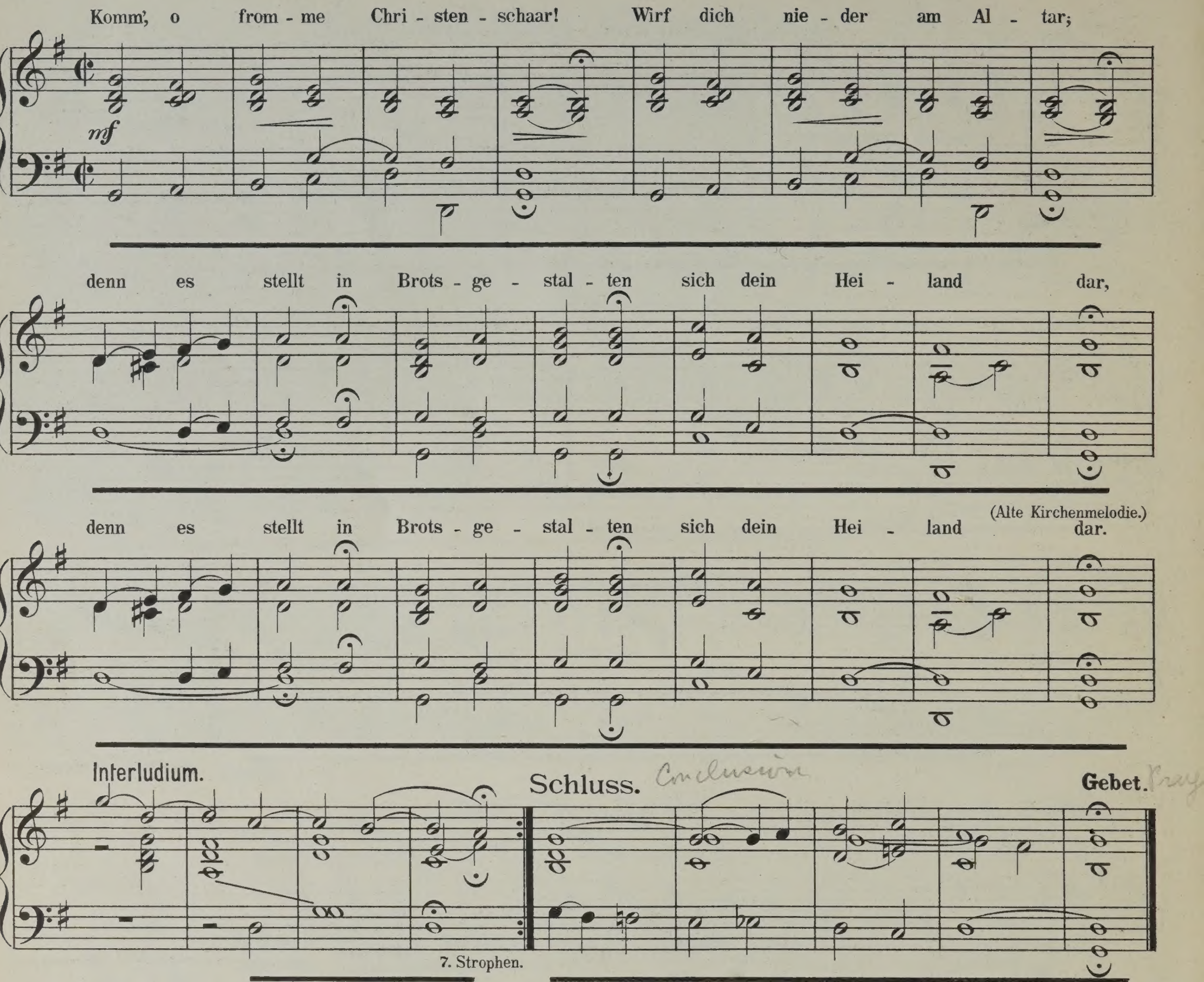

Moderato.
f
rit.
Kommt zum gros - sen A - bend - mahl, from - me Chri - sten, kommt mit
mf
Freu - den. Kommt in Je - sus Spei - se - saal, und er - wä - get
3


Chri - sti Lei - den, denkt an sei - ne Angst und Noth!
Denkt an Je - sus bitt' - ren Tod.
(Alte Kirchenmelodie.)
Interludium.
p
cresc.
f
Schluss. Conclus
ff
6 Strophen.

Nach der Wandlung. After the transformation

Allegro con moto.

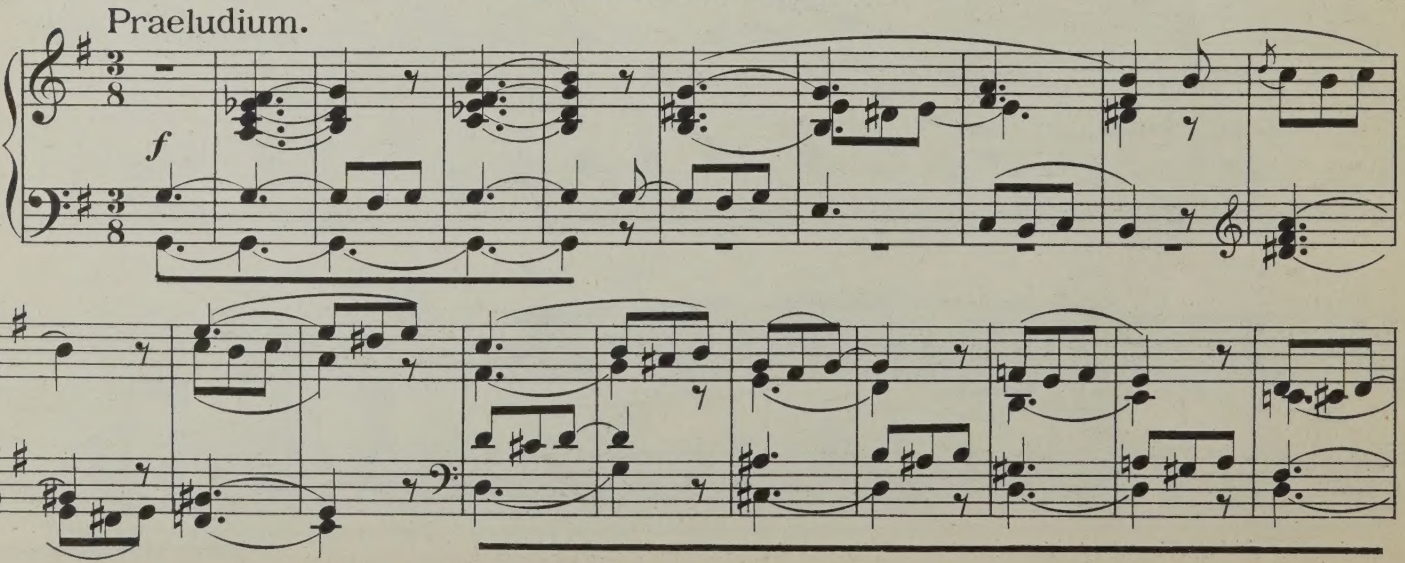


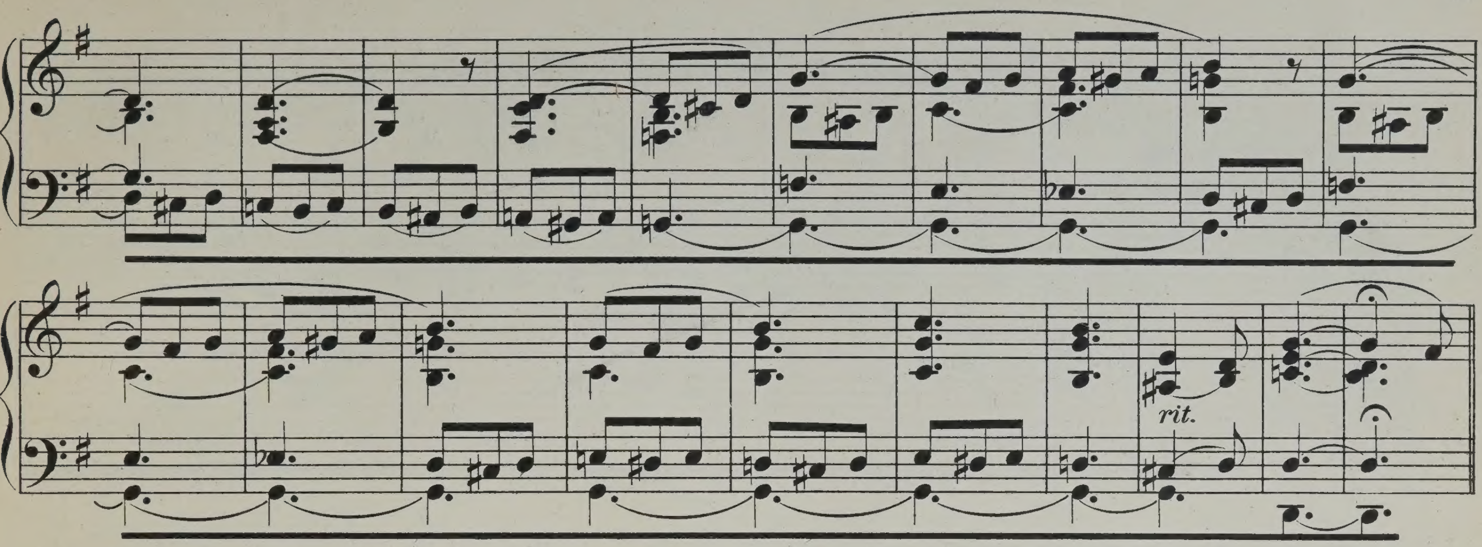

Komm', o from - me Chri - sten - schaar! Wirf dich nie - der am Al - tar;
mf
denn es stellt in Brots - ge - stal - ten sich dein Hei - land dar,
(Alte Kirchenmelodie.)
denn es stellt in Brots - ge - stal - ten sich dein Hei - land dar.
Interludium.
Schluss.
Conclusion
Gebet.
Pray
7. Strophen.

Nach dem Gebet kann das Praeludium als Nachspiel verwendet werden.

Der Ambrosianische Lobgesang.

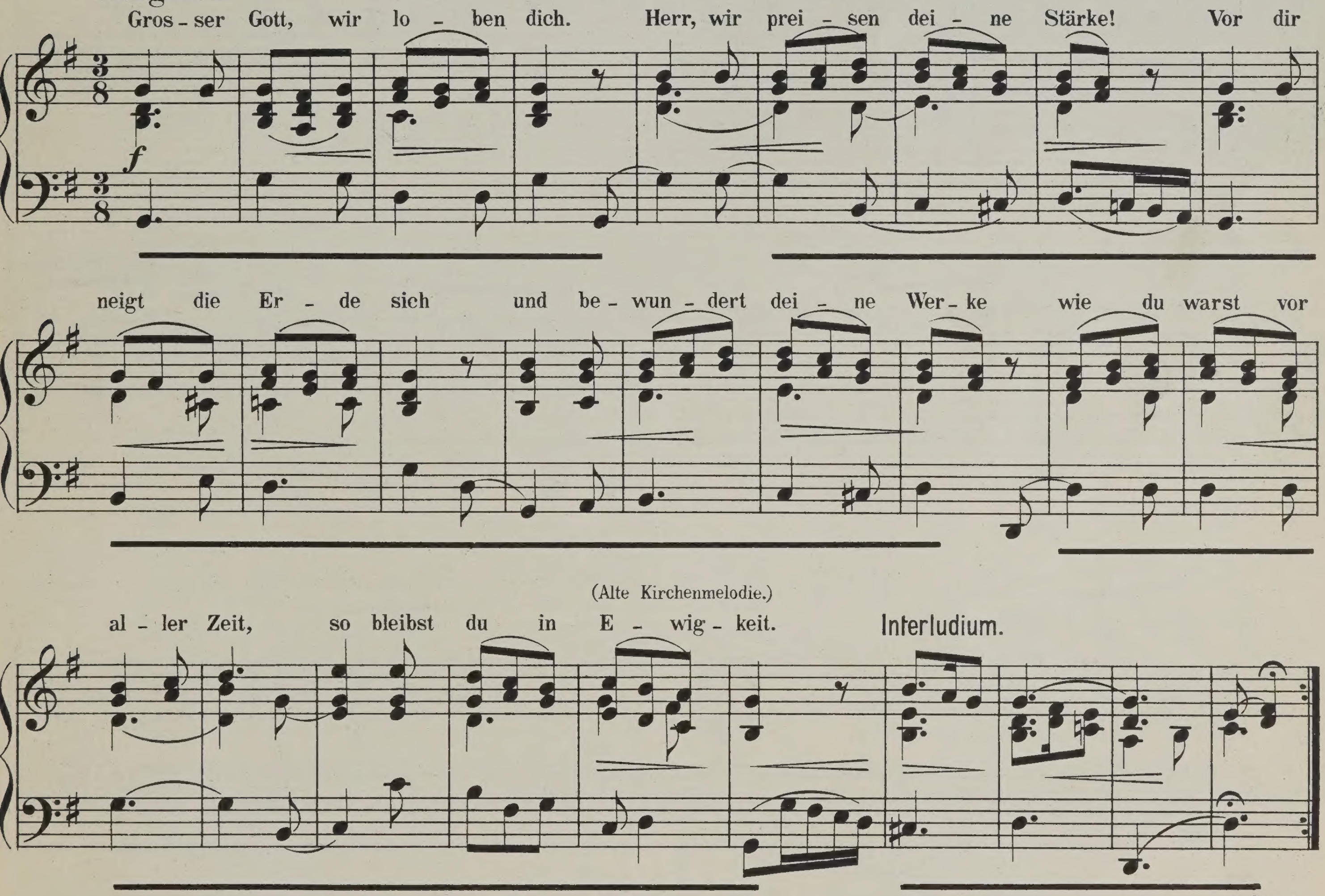
Te Deum laudamus.


Praeludium.
f



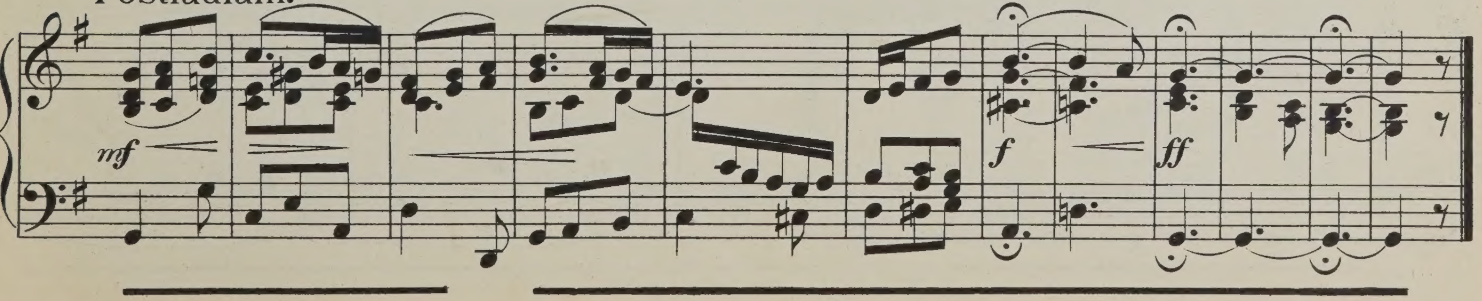
Te Deum laudamus.

Langsam.


Gros - ser Gott, wir lo - ben dich. Herr, wir prei - sen dei - ne Stärke! Vor dir
neigt die Er - de sich und be - wun - dert dei - ne Wer - ke wie du warst vor
al - ler Zeit, so bleibst du in E - wig - keit.
f
(Alte Kirchenmelodie.)
Interludium.

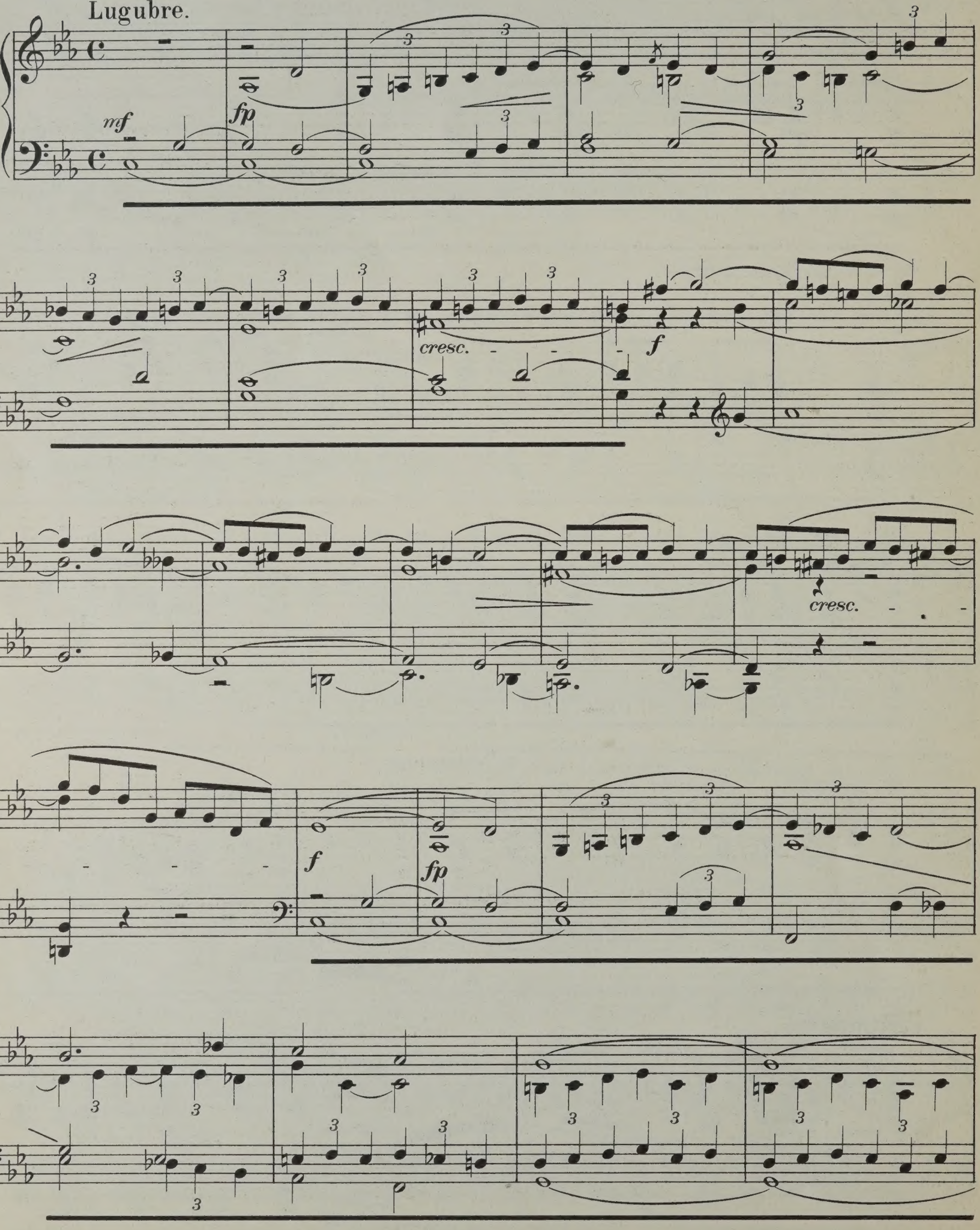
12. Strophen.

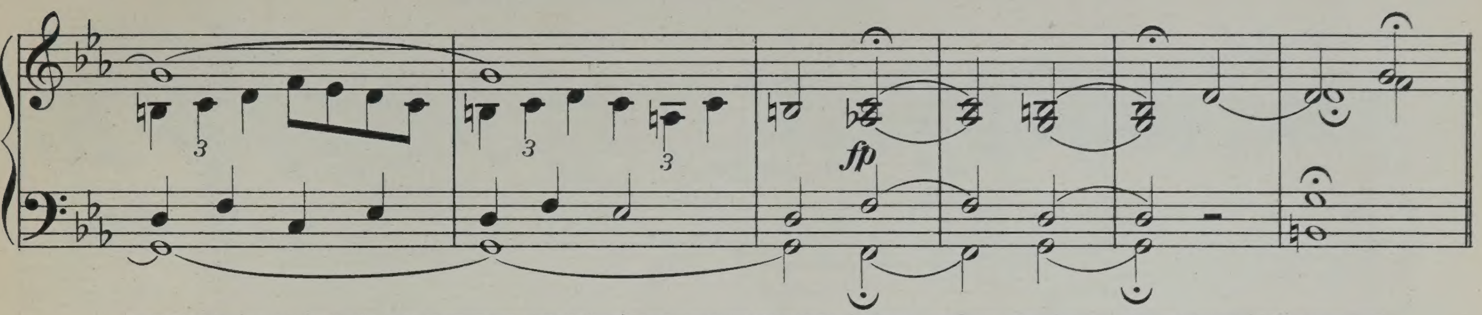
Postludium.



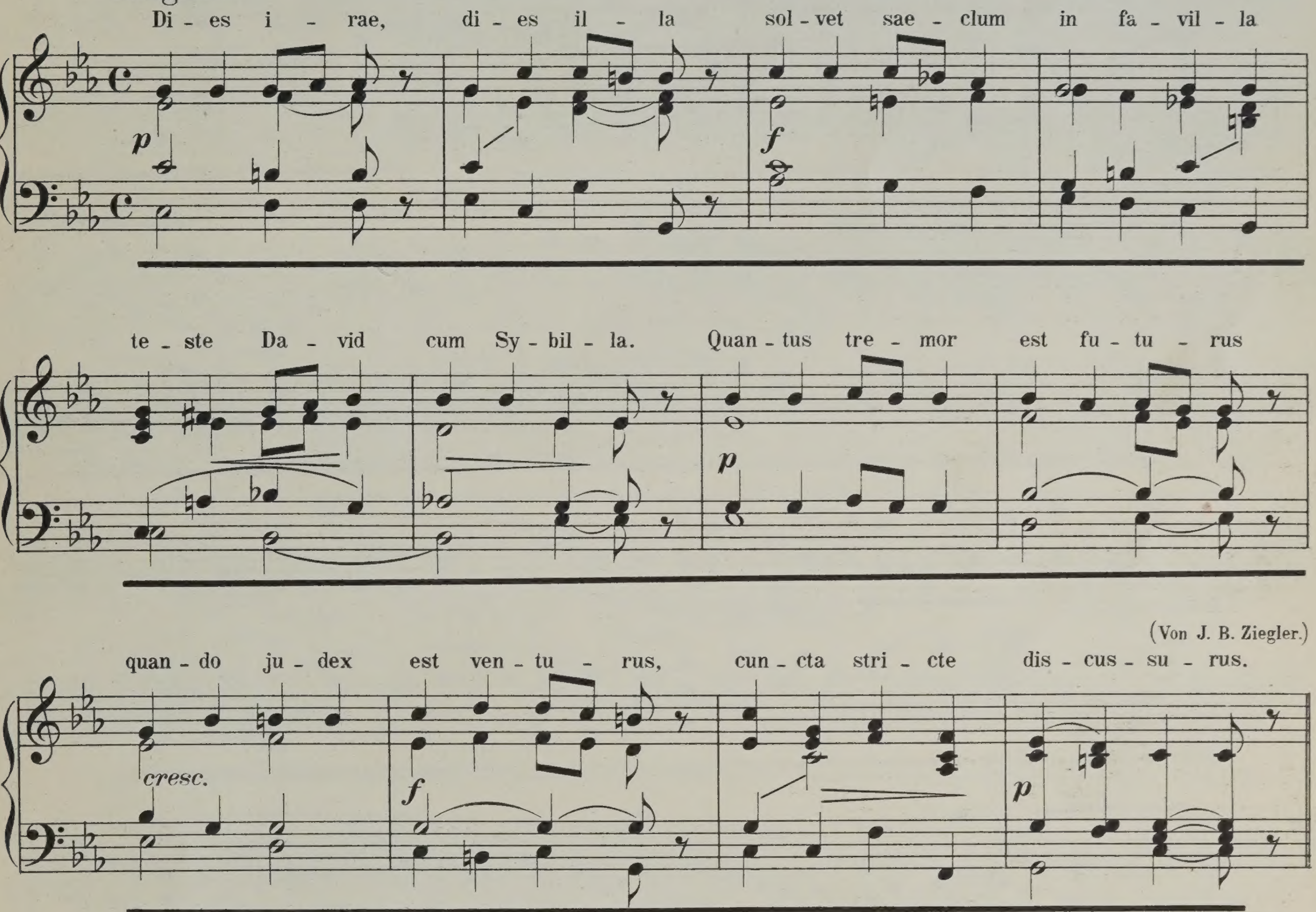
Bei einer Trauer-Messe.

Praeludium.
Lugubre.


mf
fp
3
cresc.
f
f
fp



Langsam.

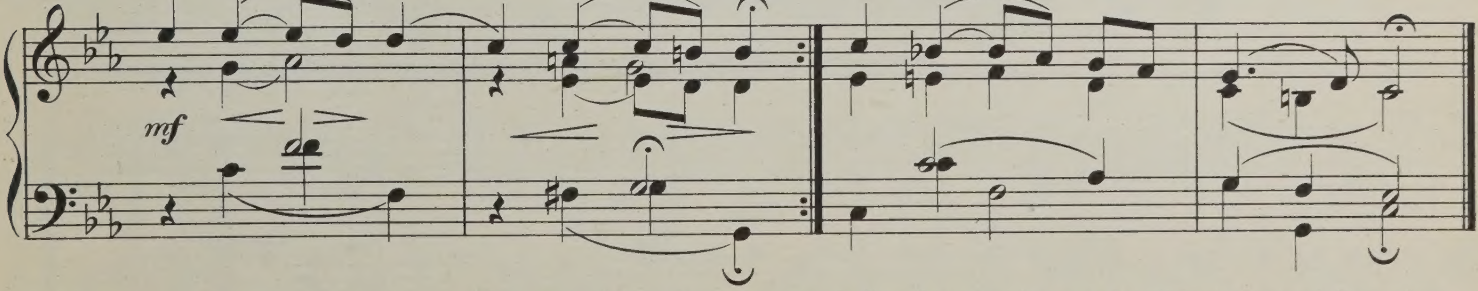

Di - es i - rae, di - es il - la solvet sae - clum in fa - vil - la
p
f
te - ste Da - vid cum Sy - bil - la. Quan - tus tre - mor est fu - tu - rus
p
quan - do ju - dex est ven - tu - rus, cun - cta stri - cte dis - cus - su - rus.
cresc.
f
p

(Von J. B. Ziegler.)

7 Strophen.

Interludium.

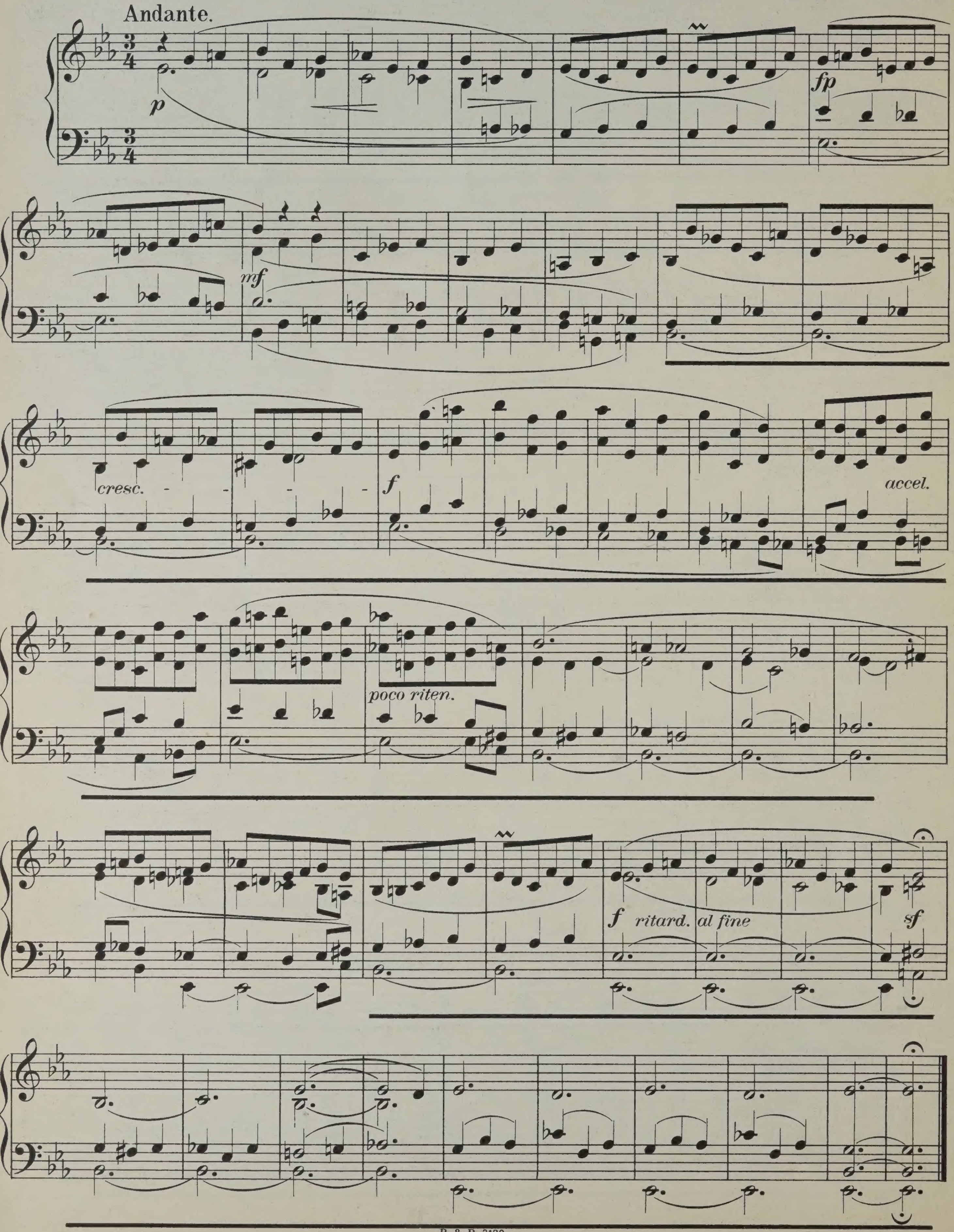
Schluss.



Nach dem Gebete kann das Praeludium bis zum Abgang des Priesters gespielt werden.

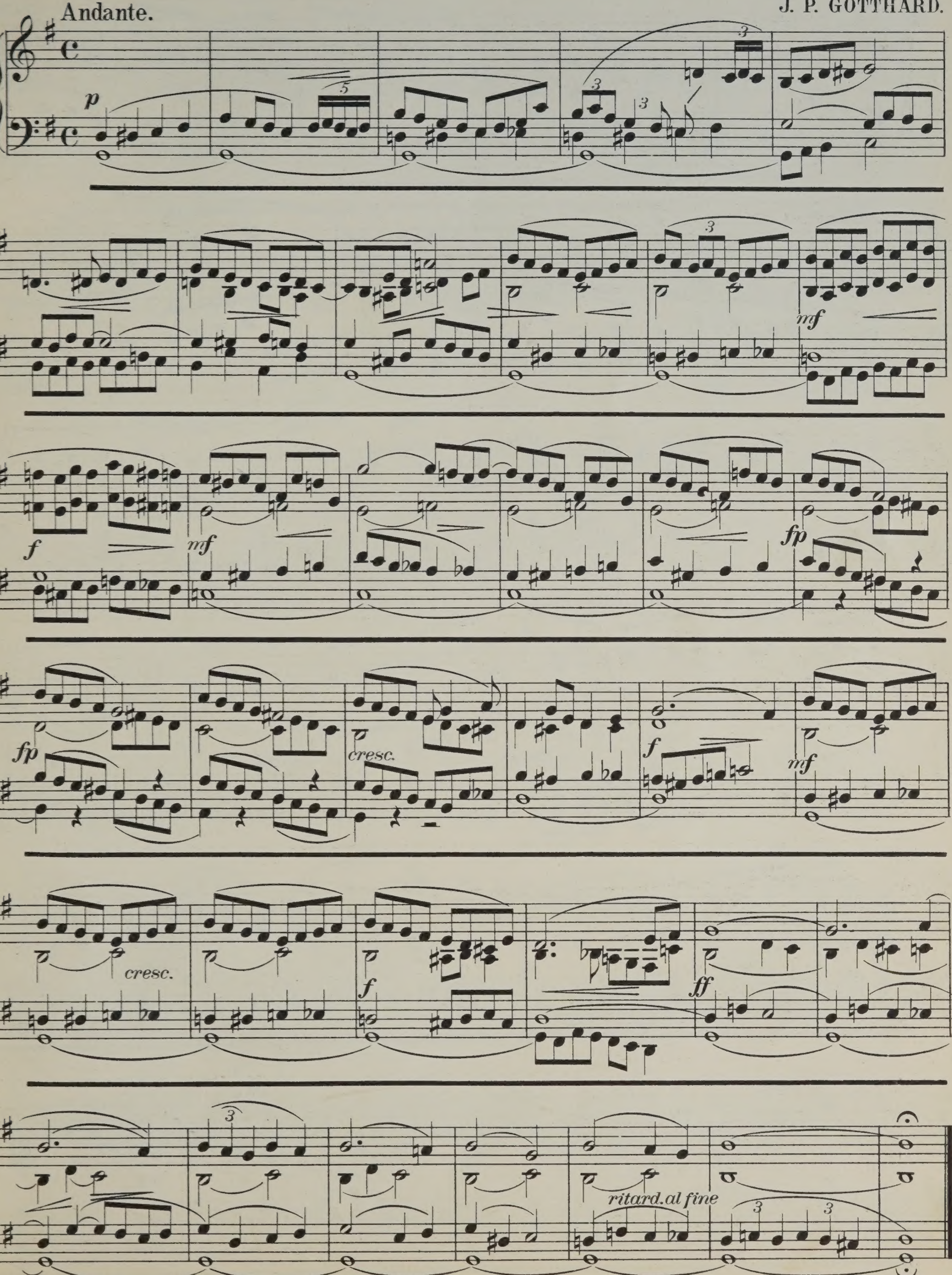
1. Pastoral-Praeludium.

J. P. GOTTHARD.


Andante.
p
mf
fp
cresc.
f
accel.
poco riten.
f
ritard. al fine
sf

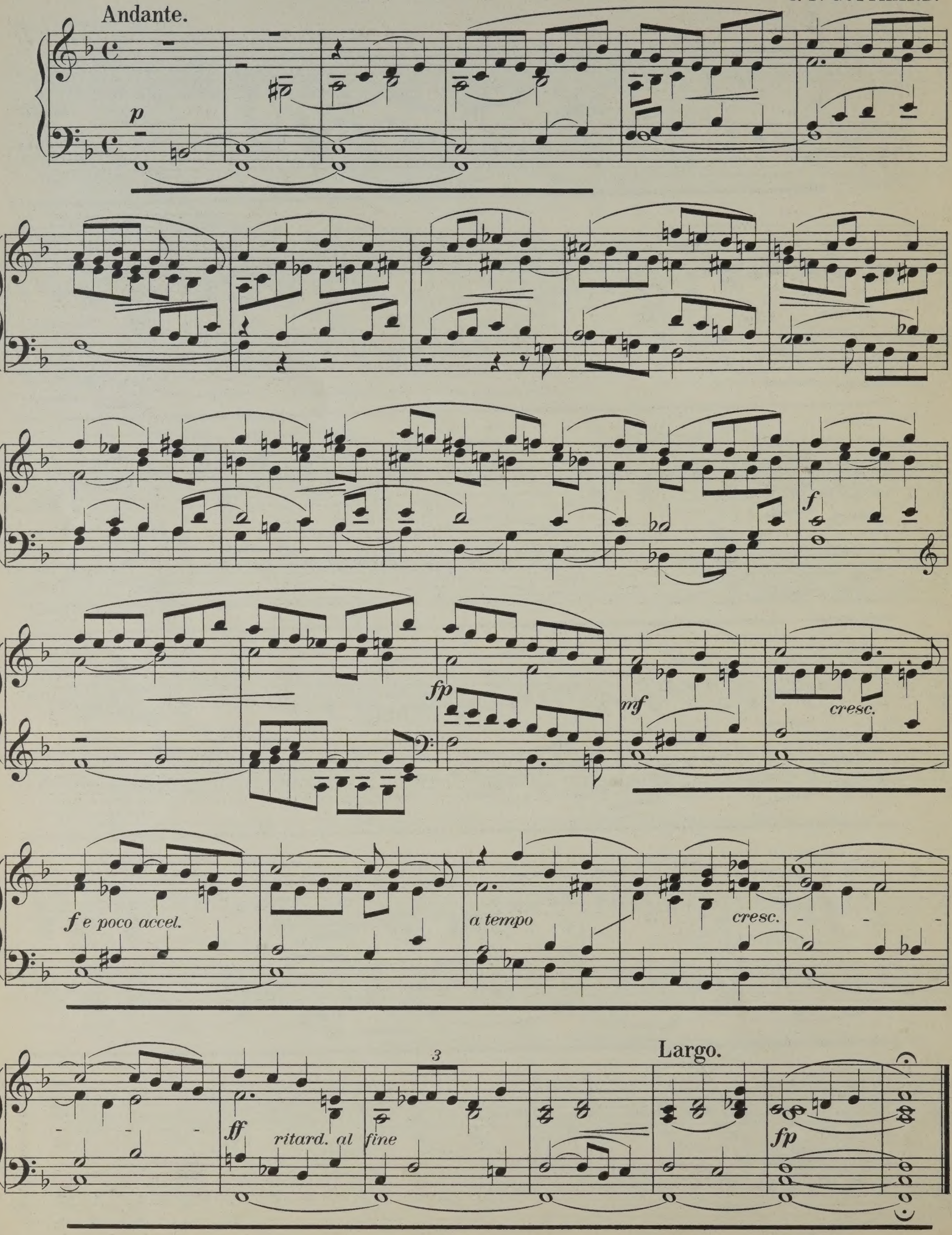
2. Pastoral-Praeludium.

J. P. GOTTHARD.


Andante.
p
mf
f
fp
cresc.
ff
ritard. al fine
3
5

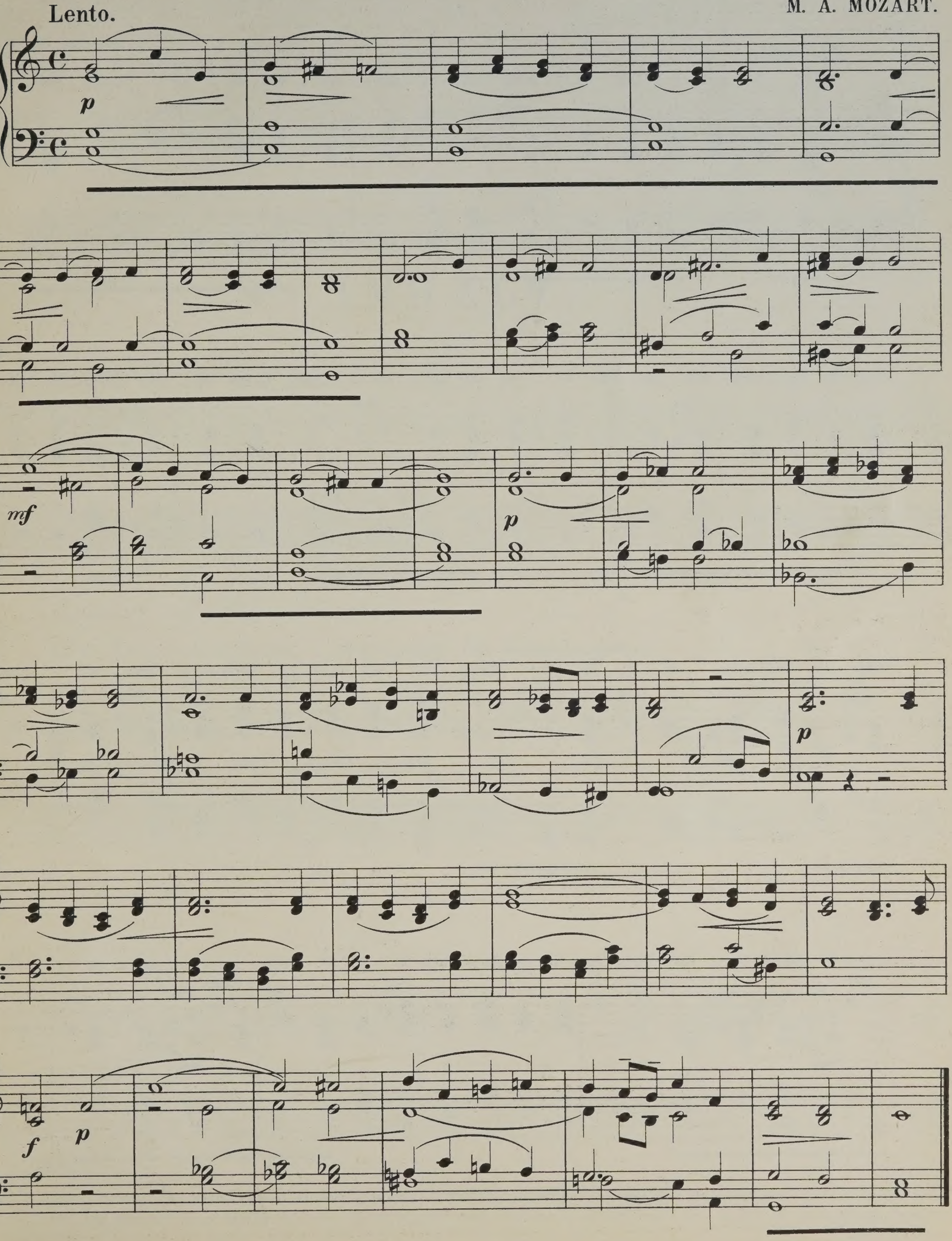
3. Pastoral-Praeludium.

J. P. GOTTHARD.


Andante.
p
fp
mf
cresc.
f
f e poco accel.
a tempo
cresc.
ff
ritard. al fine
3
Largo.
fp

Ave verum corpus.

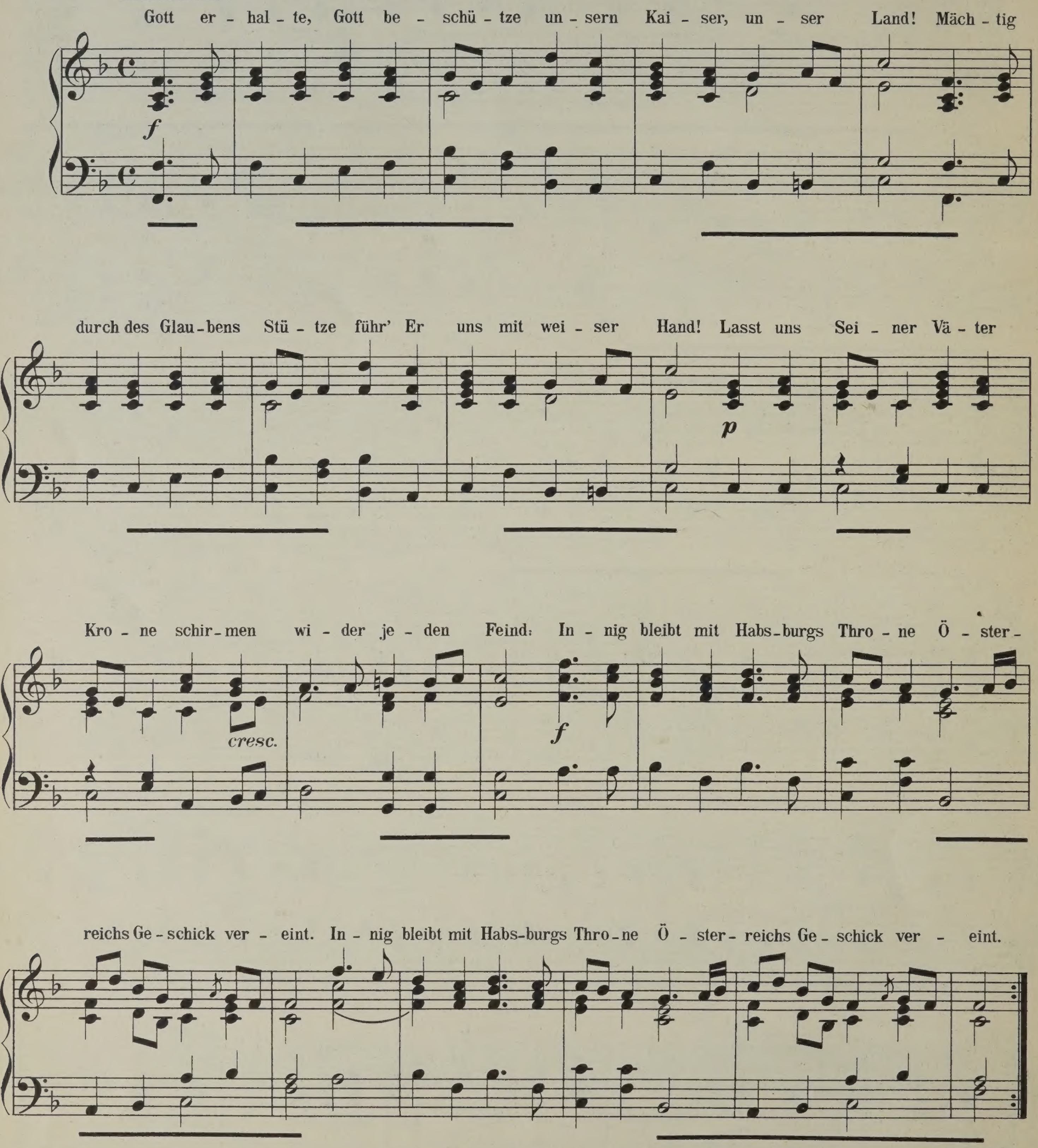
M. A. MOZART.


Lento.
p
mf
p
p
f
p

*) Oesterreichische Volkshymne.

JOSEF HAYDN.

Maestoso.


Gott er - hal - te, Gott be - schü - tze un - sern Kai - ser, un - ser Land! Mäch - tig
f
durch des Glau - bens Stü - tze führ' Er uns mit wei - ser Hand! Lasst uns Sei - ner Vä - ter
p
Kro - ne schir - men wi - der je - den Feind: In - nig bleibt mit Habs - burgs Thro - ne Ö - ster -
cresc.
f
reichs Ge - schick ver - eint. In - nig bleibt mit Habs - burgs Thro - ne Ö - ster - reichs Ge - schick ver - eint.

5 Strophen.

---

*) Normalmelodie mit Zugrundelegung der Original-Melodie Haydn's mit Allerhöchster Entschliessung vom 6. April 1890 genehmigt und vom k. k. Ministerium für Cultus und Unterricht für sämmtliche dem Unterrichts-Ministerium unterstehenden Schulen und Lehranstalten vorgeschrieben.

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◆

EASY
Organ Voluntaries

Composed by

THOMAS KILNER.

(Late Organist of Christ Church, Highbury.)

Contents.

A PRAYER. (SOLO & CHORALE.)	PASTORALE.
THOSE STARS BEAMING O'ER US.	A RECESSIONAL MARCH.

ANDANTE CANTABILE IN G.

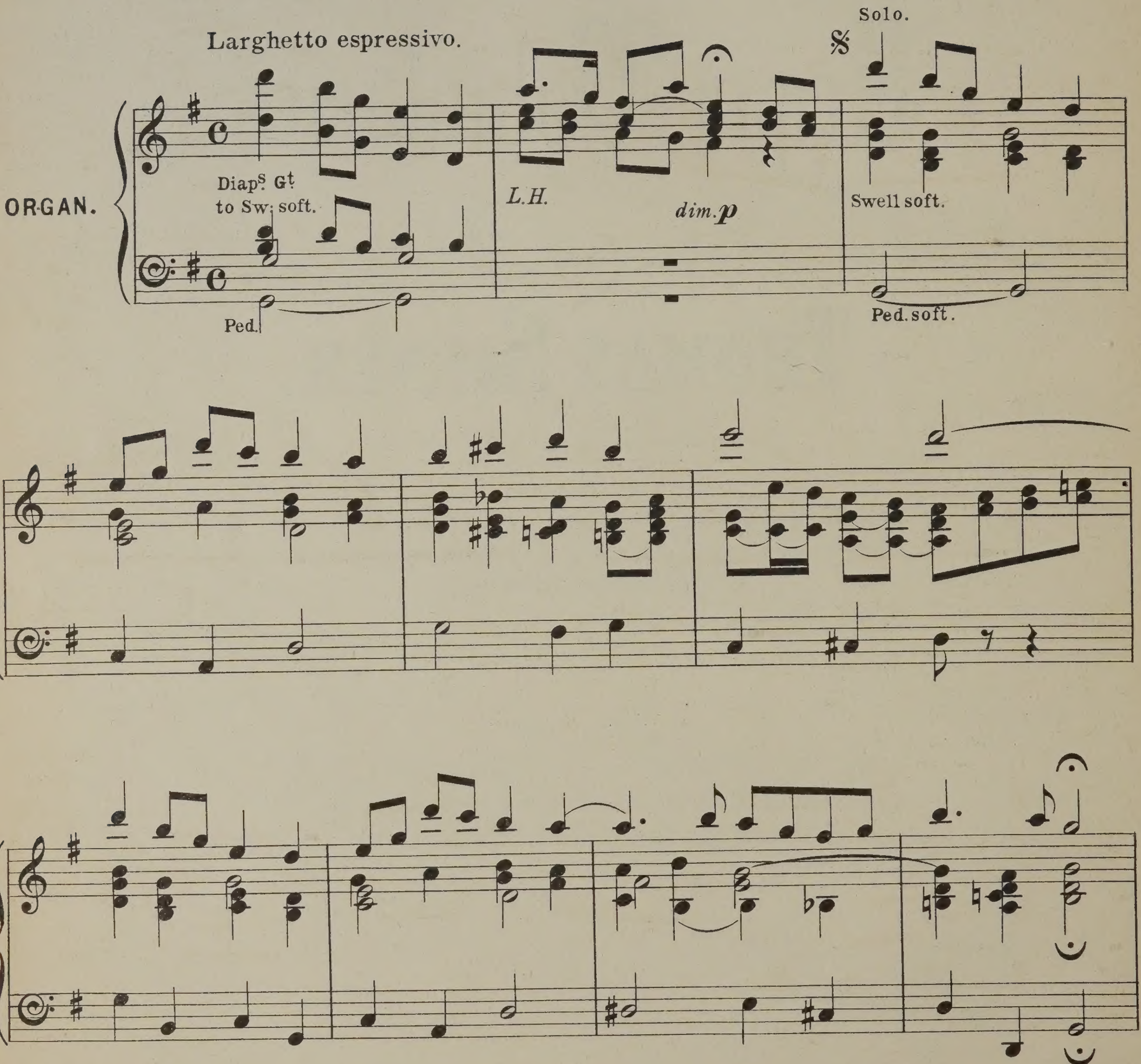
Price 1/- net.

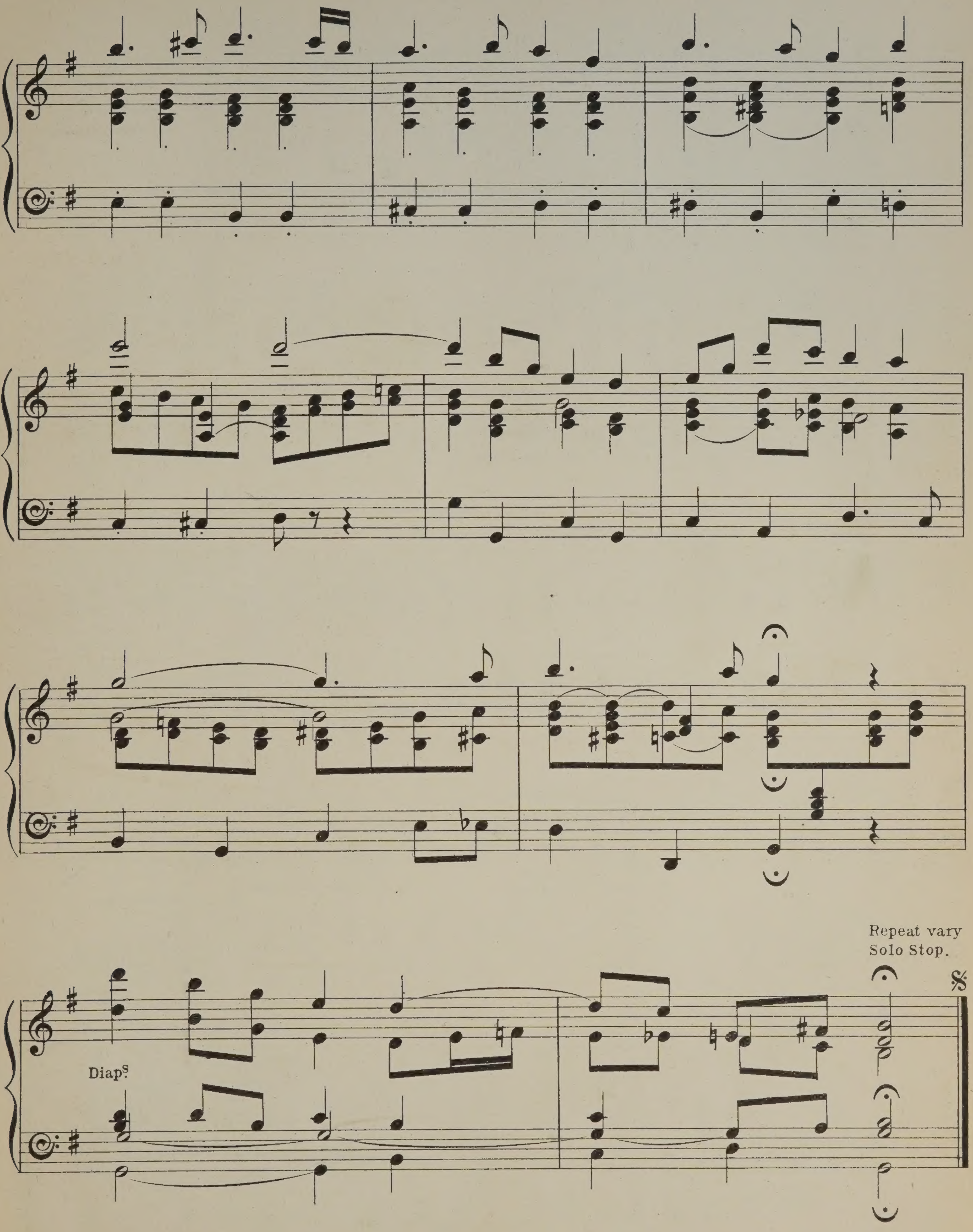
London
W. H. BROOME, 15, HOLBORN, E.C.
103, NEWINGTON CAUSEWAY, S.E.
Printing Works, 5, Holborn Place, W.C.

A Prayer.

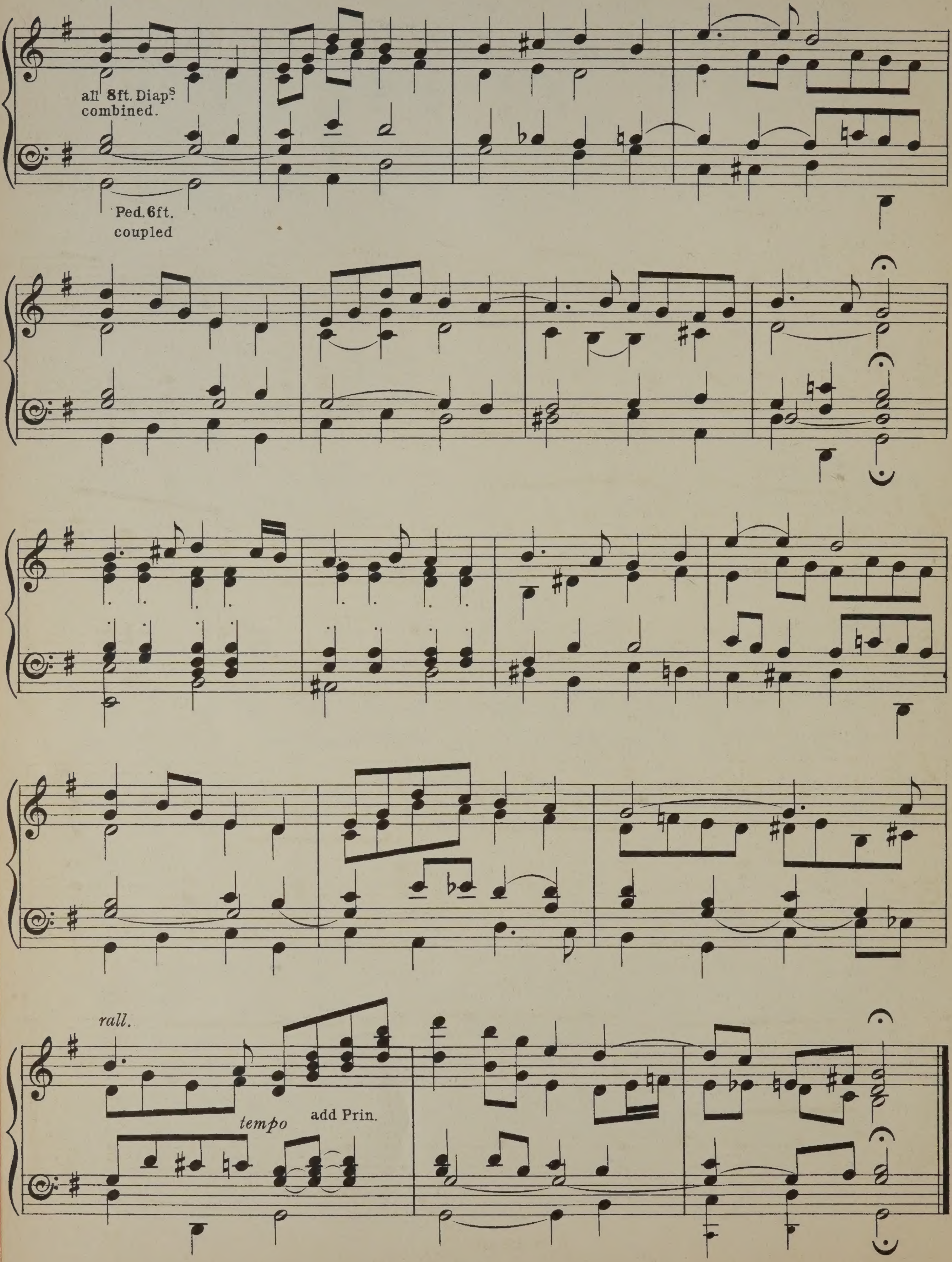
Solo and Chorale.

T. KILNER.


Larghetto espressivo.
ORGAN.
Diaps. Gt. to Sw. soft.
Ped.
L.H.
dim. p
Solo.
Swell soft.
Ped. soft.


Diap^s
Repeat vary
Solo Stop.

CHORALE.

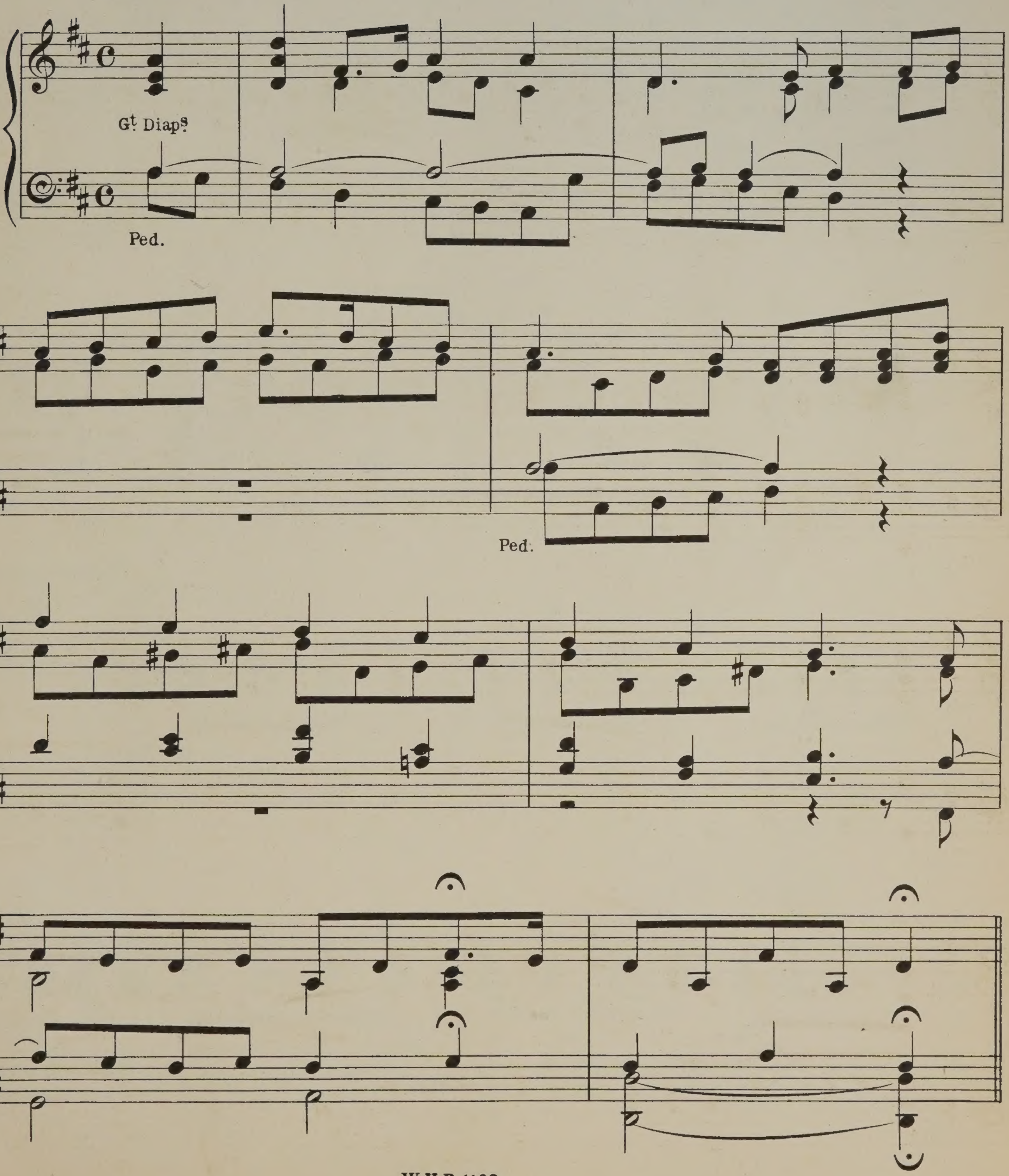

all 8ft. Diap^S. combined.
Ped. 6ft. coupled
rall.
tempo
add Prin.

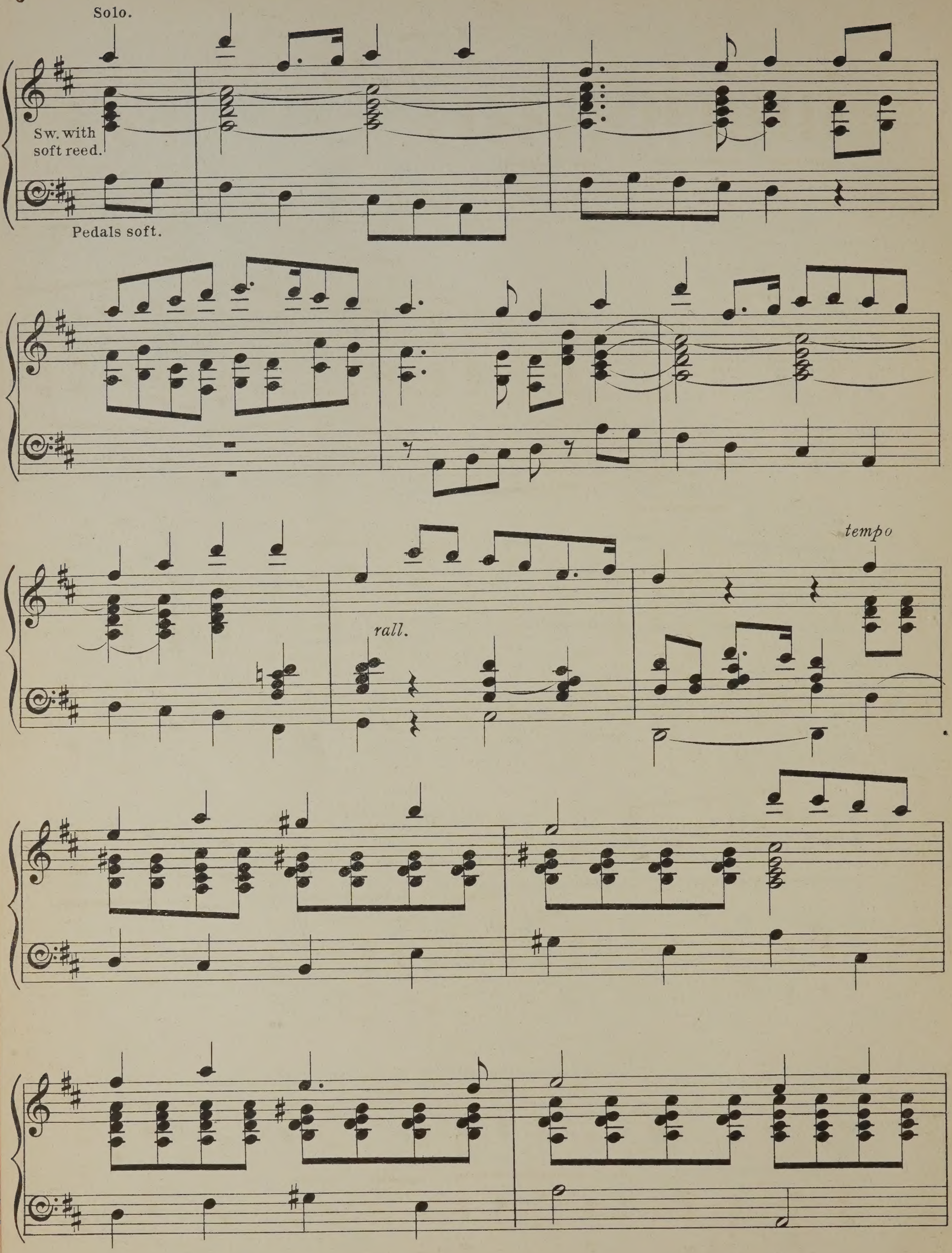
Those bright stars beaming o'er us.

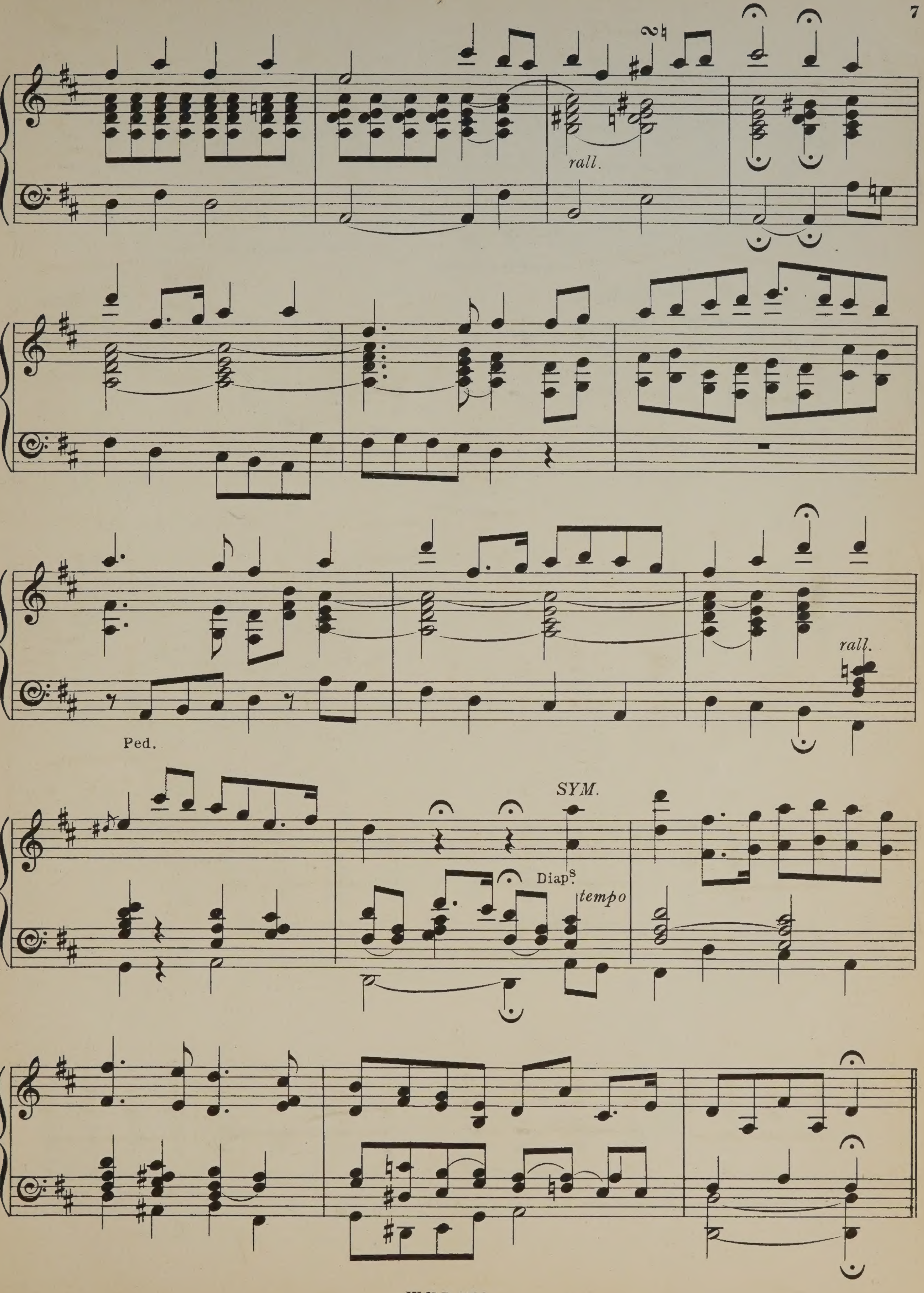
Sacred song.

T. KILNER.

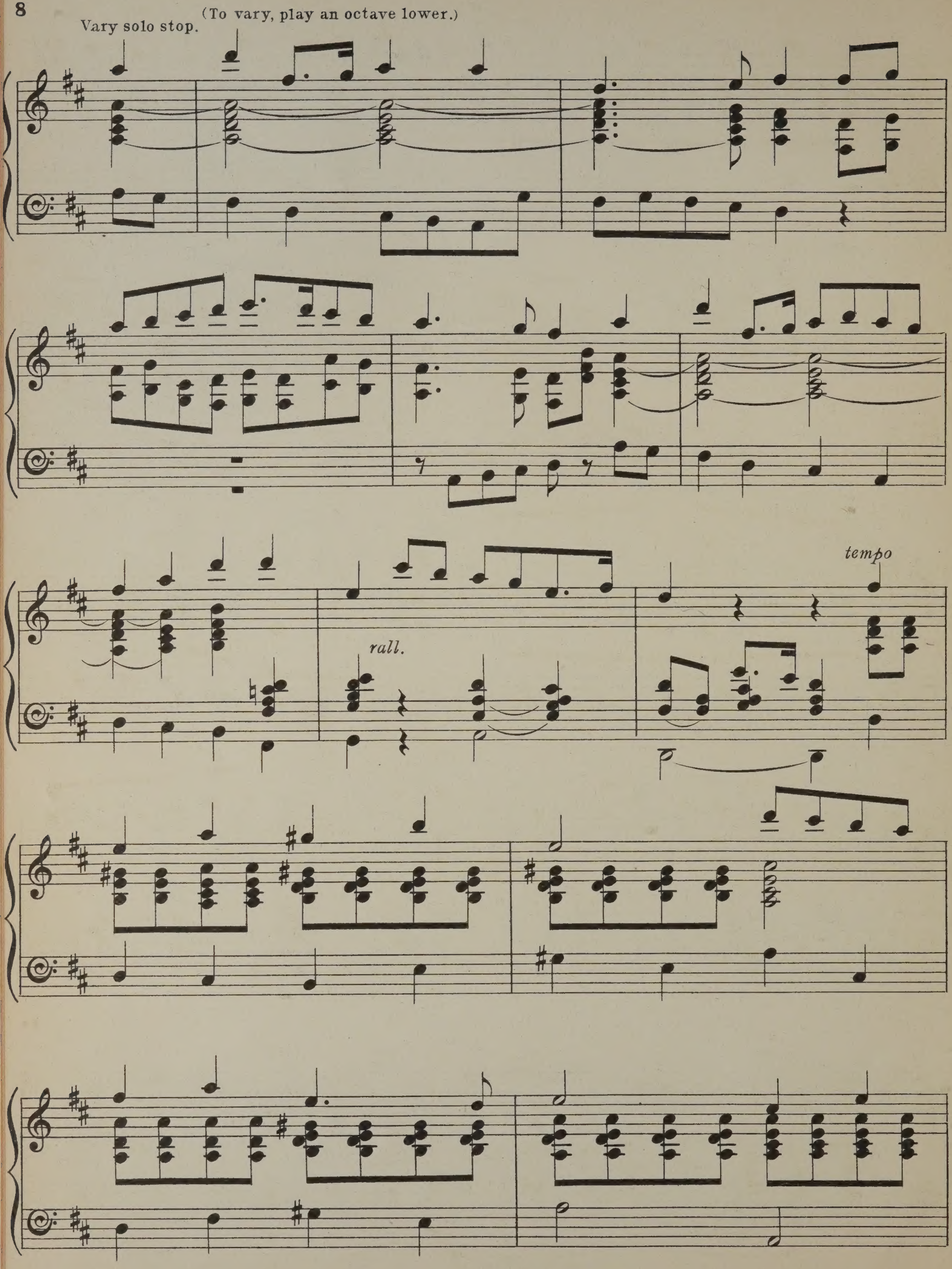
Andante.

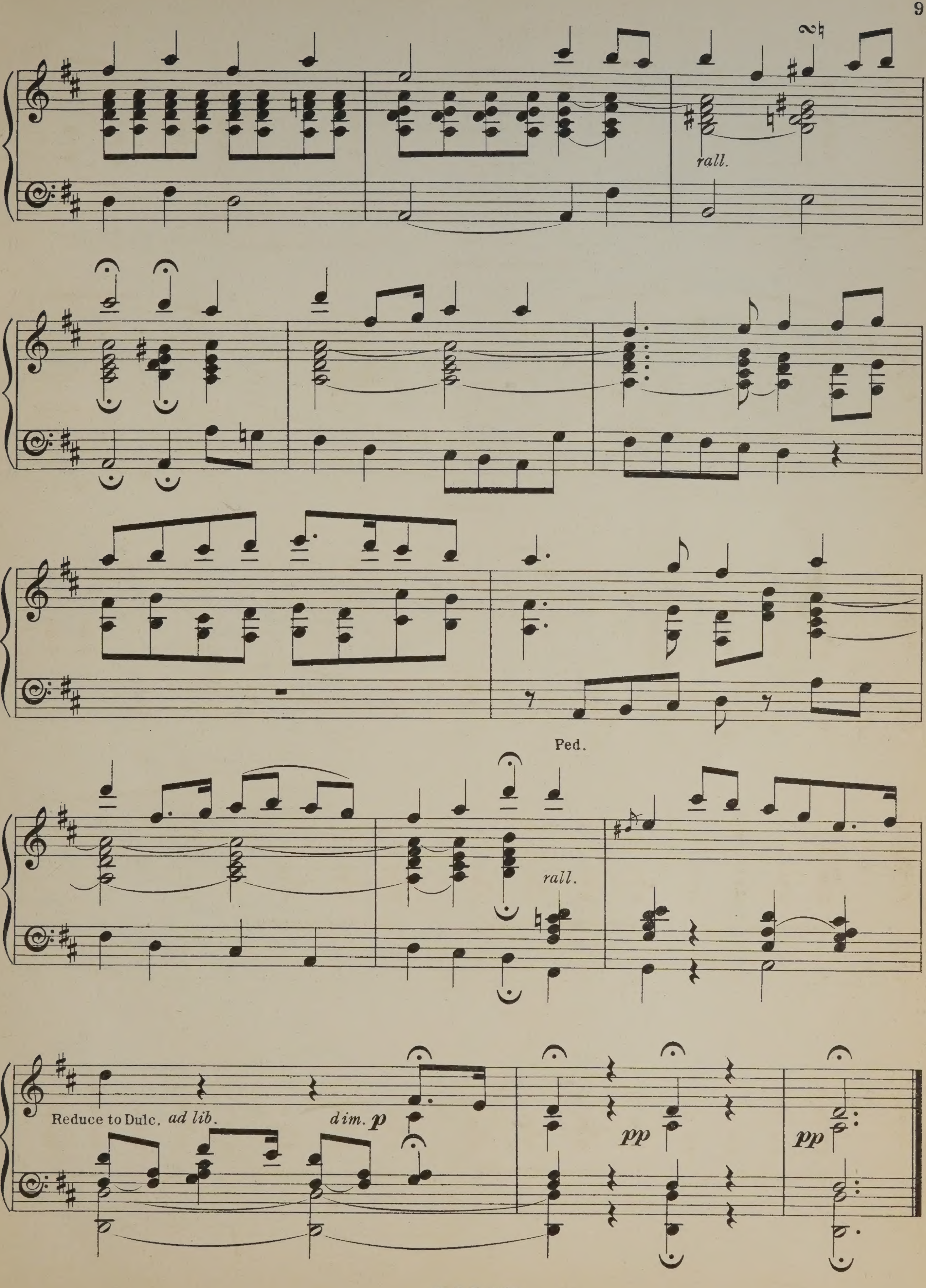

Gt. Diaps.
Ped.
Ped.


Solo.
Sw. with soft reed.
Pedals soft.
rall.
tempo


rall.
rall.
Ped.
SYM.
Diaps.
tempo

Vary solo stop. (To vary, play an octave lower.)

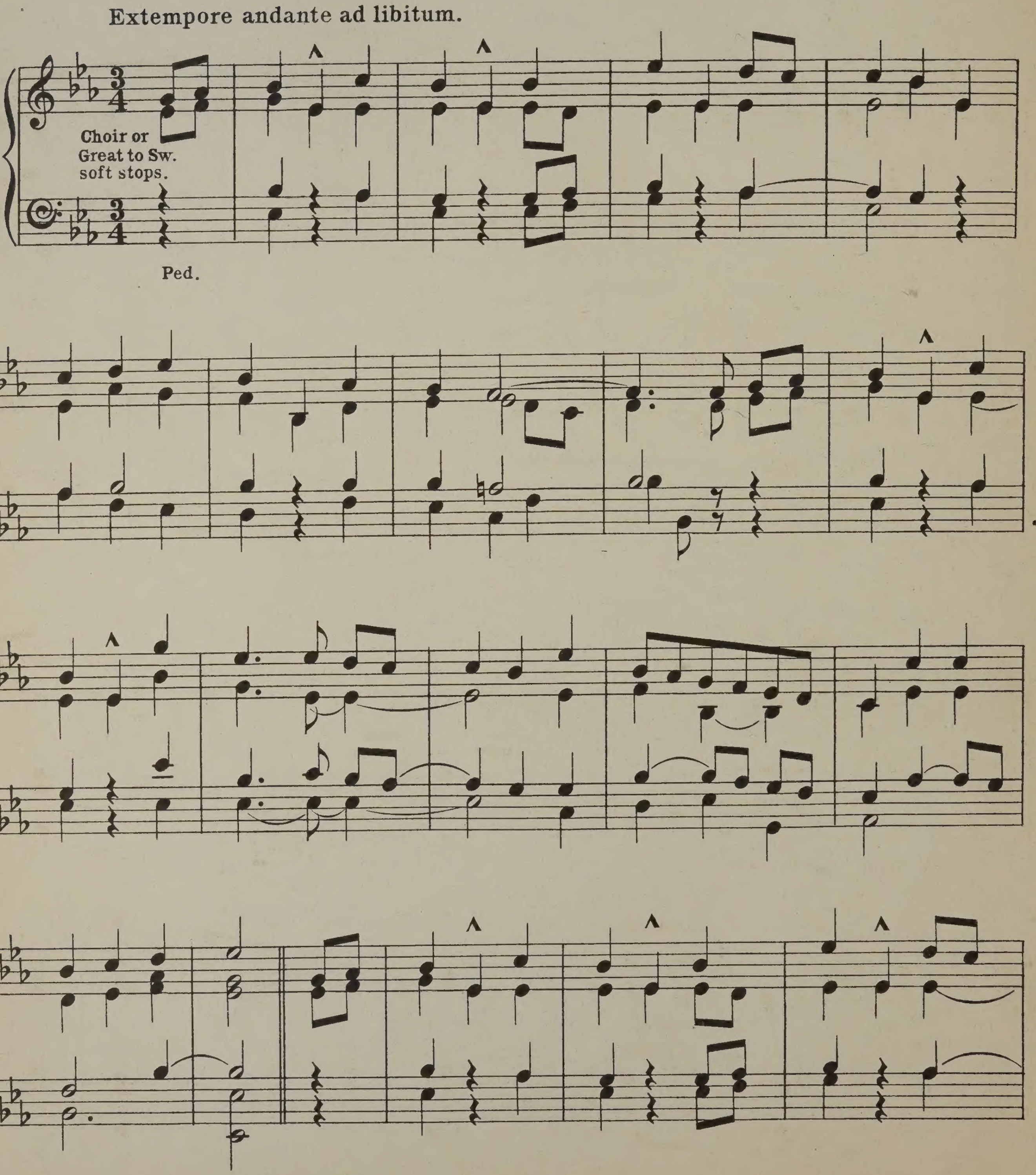


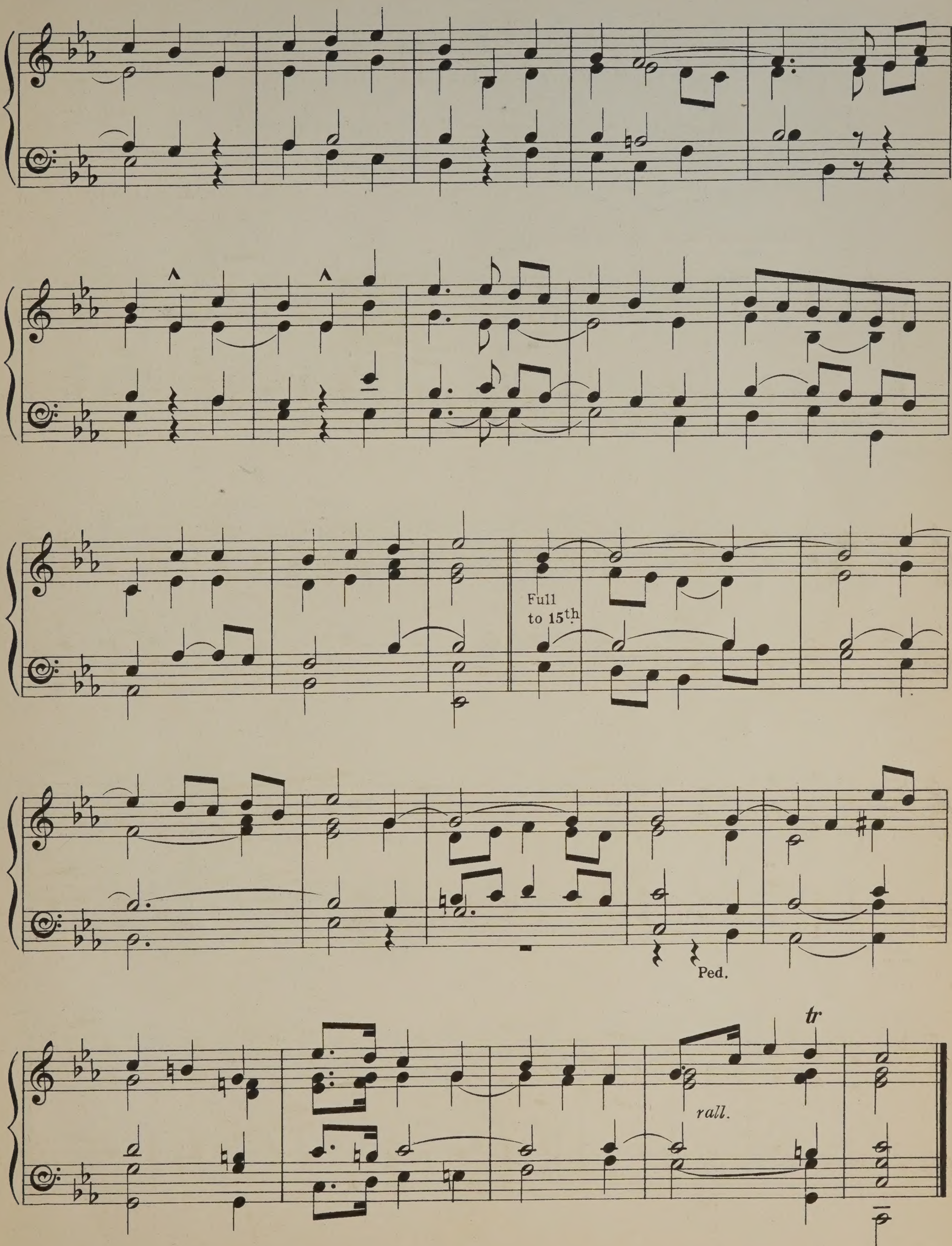

rall.
rall.
Ped.
Reduce to Dulc. ad lib.
dim. p
pp
pp

Pastorale.

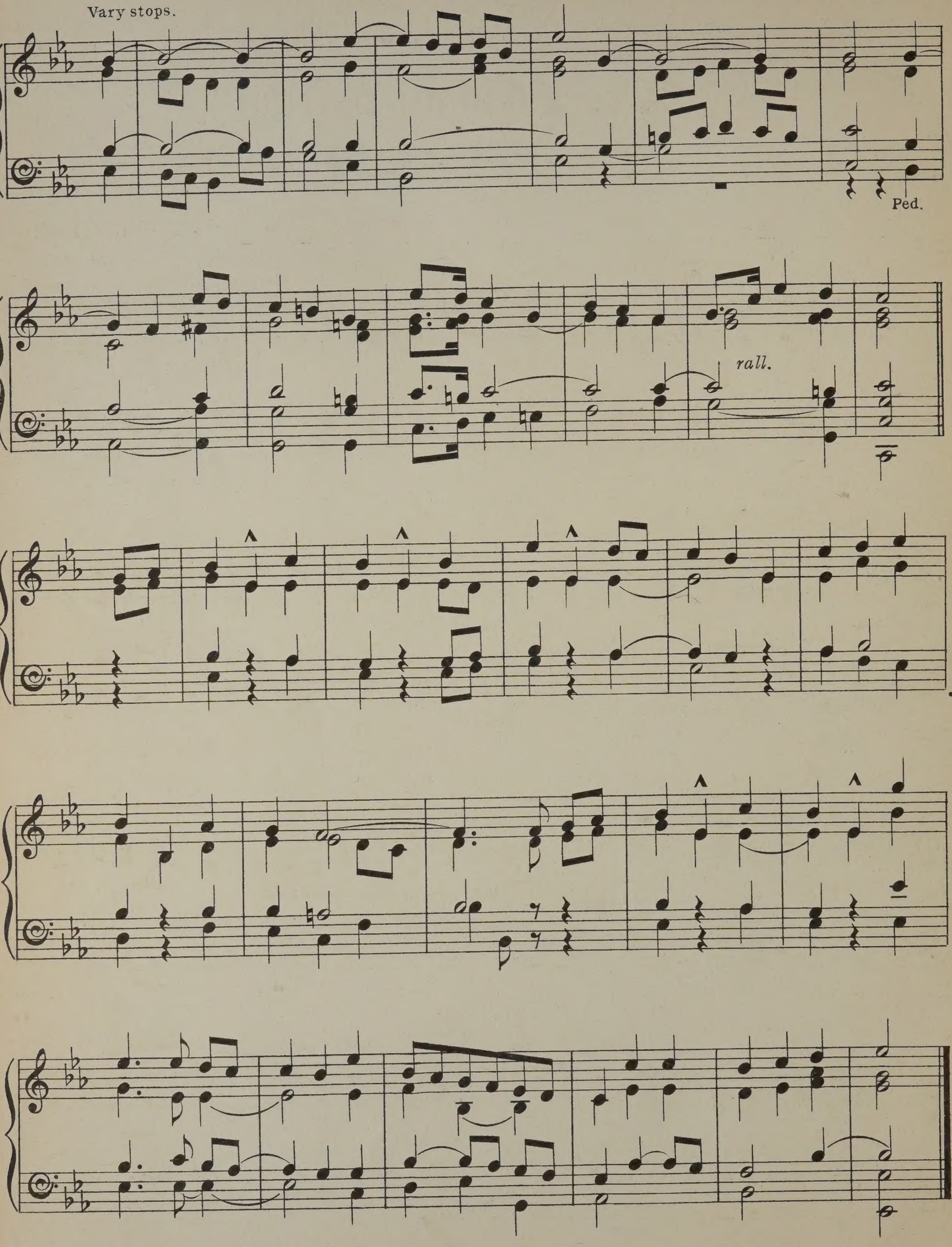
Sketch for an extempore voluntary.

T. KILNER.


Extempore andante ad libitum.
Choir or Great to Sw. soft stops.
Ped.


Full
to 15th.
Ped.
tr
rall.

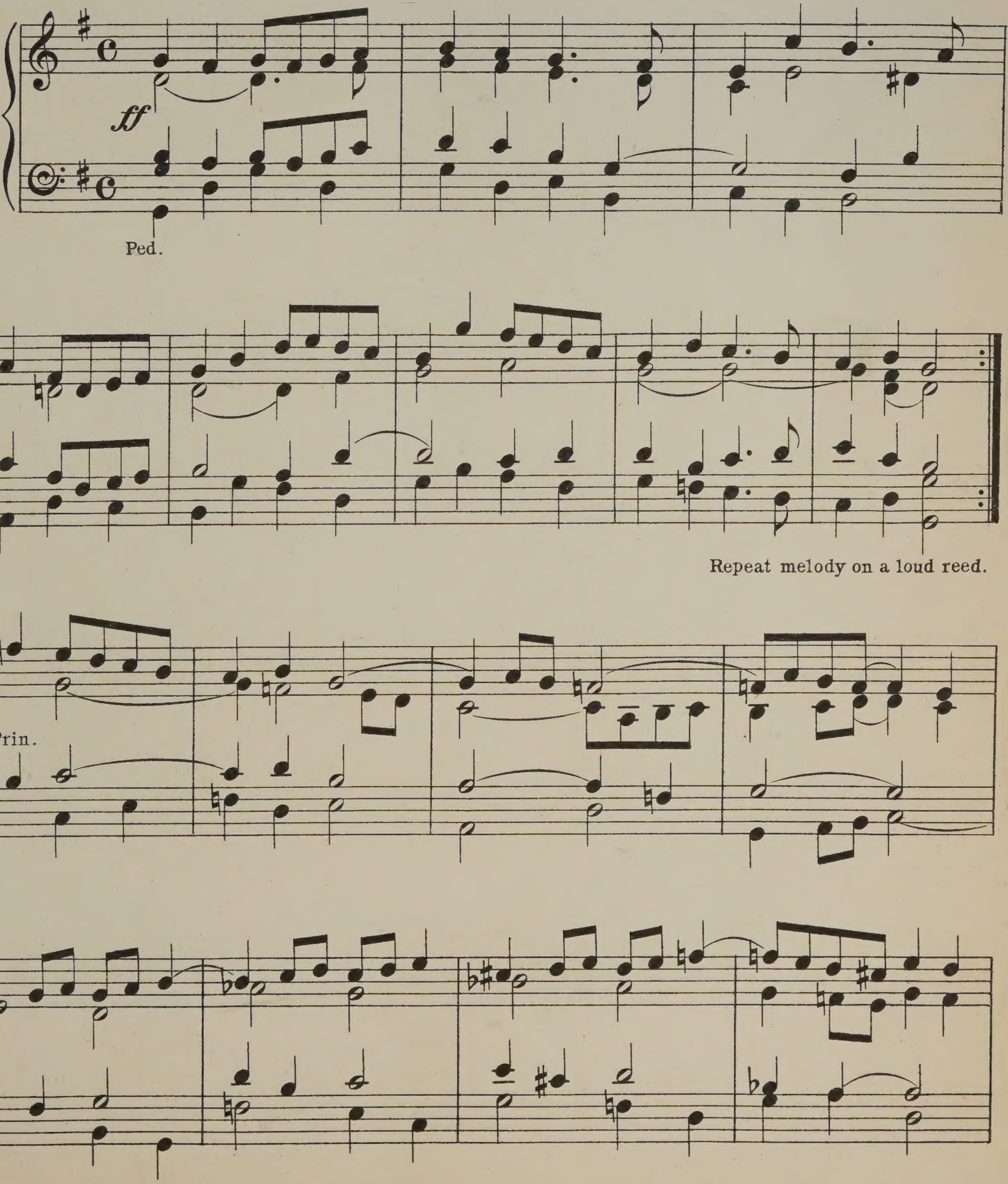
Vary stops.



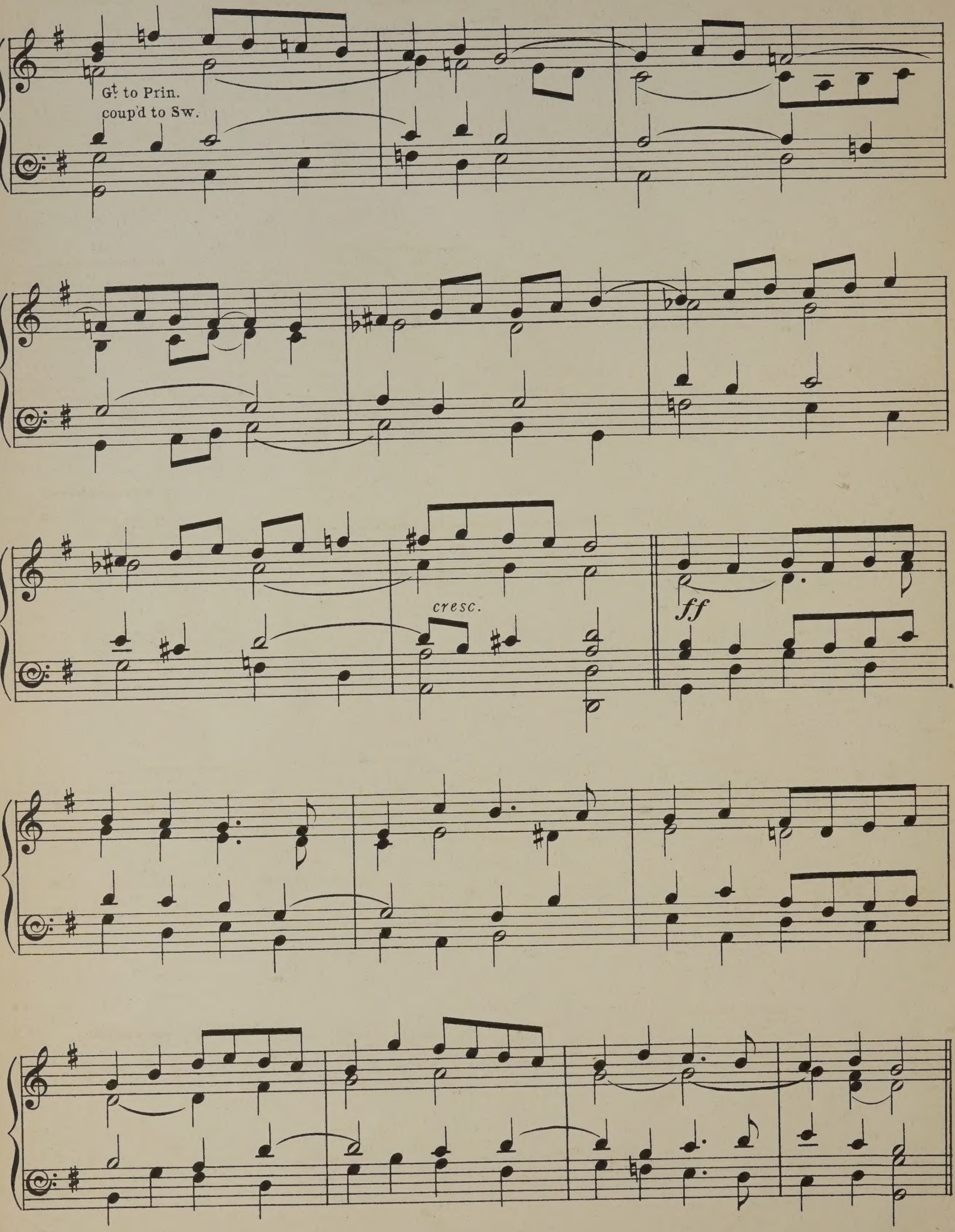
A recessional march.

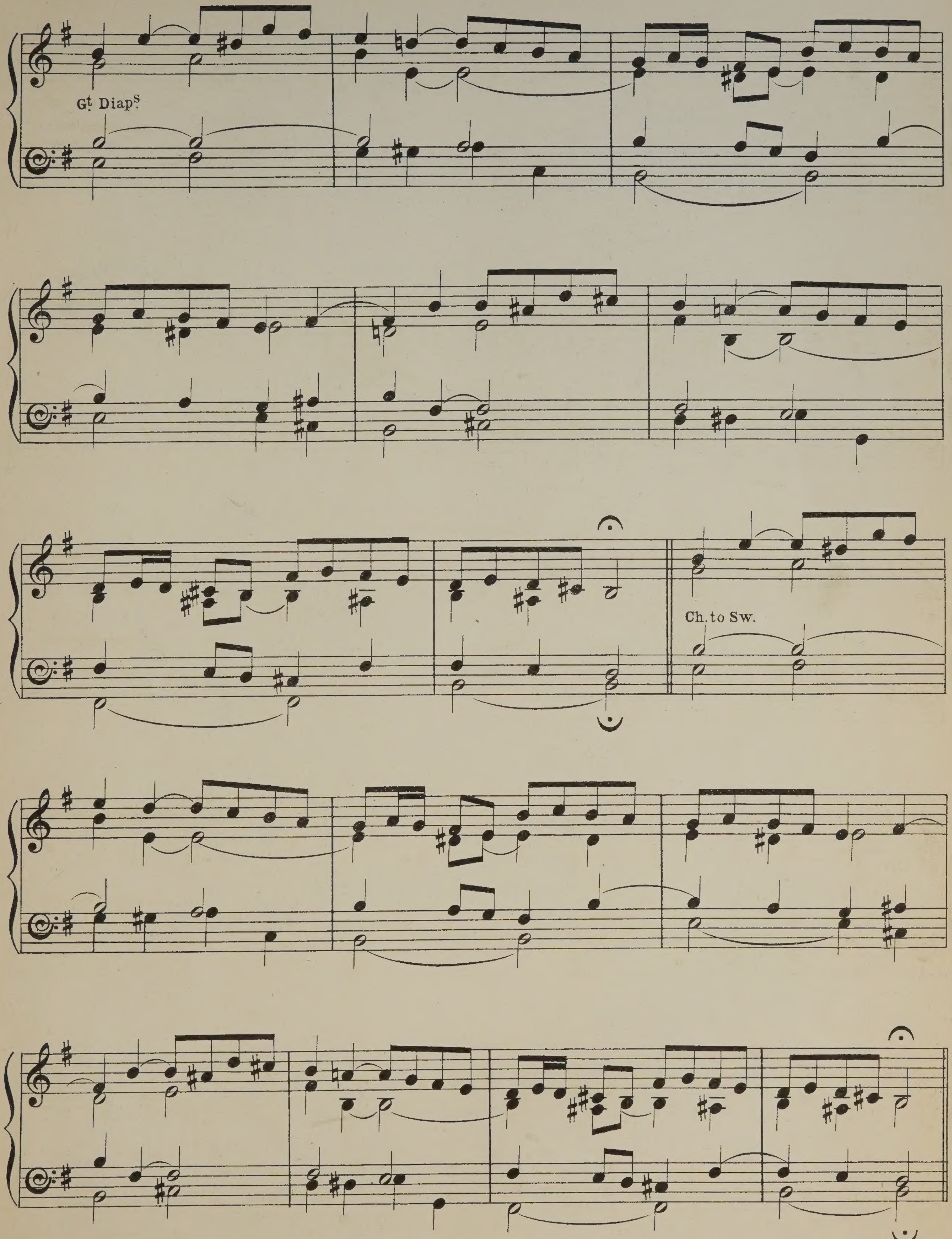
T. KILNER.

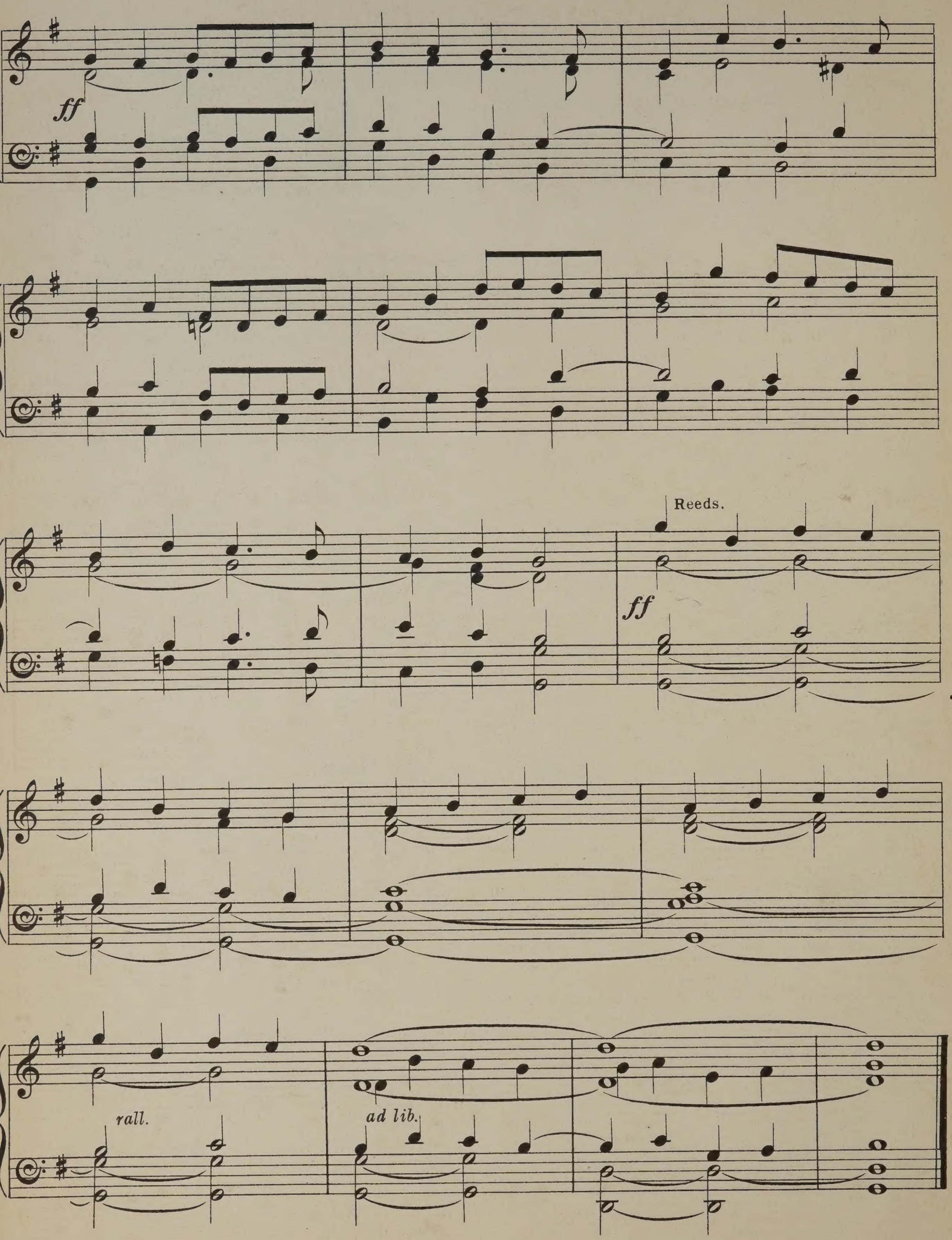
Maestoso e pomposo.



ff
Ped.
Repeat melody on a loud reed.
Gt. to Prin.
f


Gt. to Prin.
coup'd to Sw.
cresc.
ff

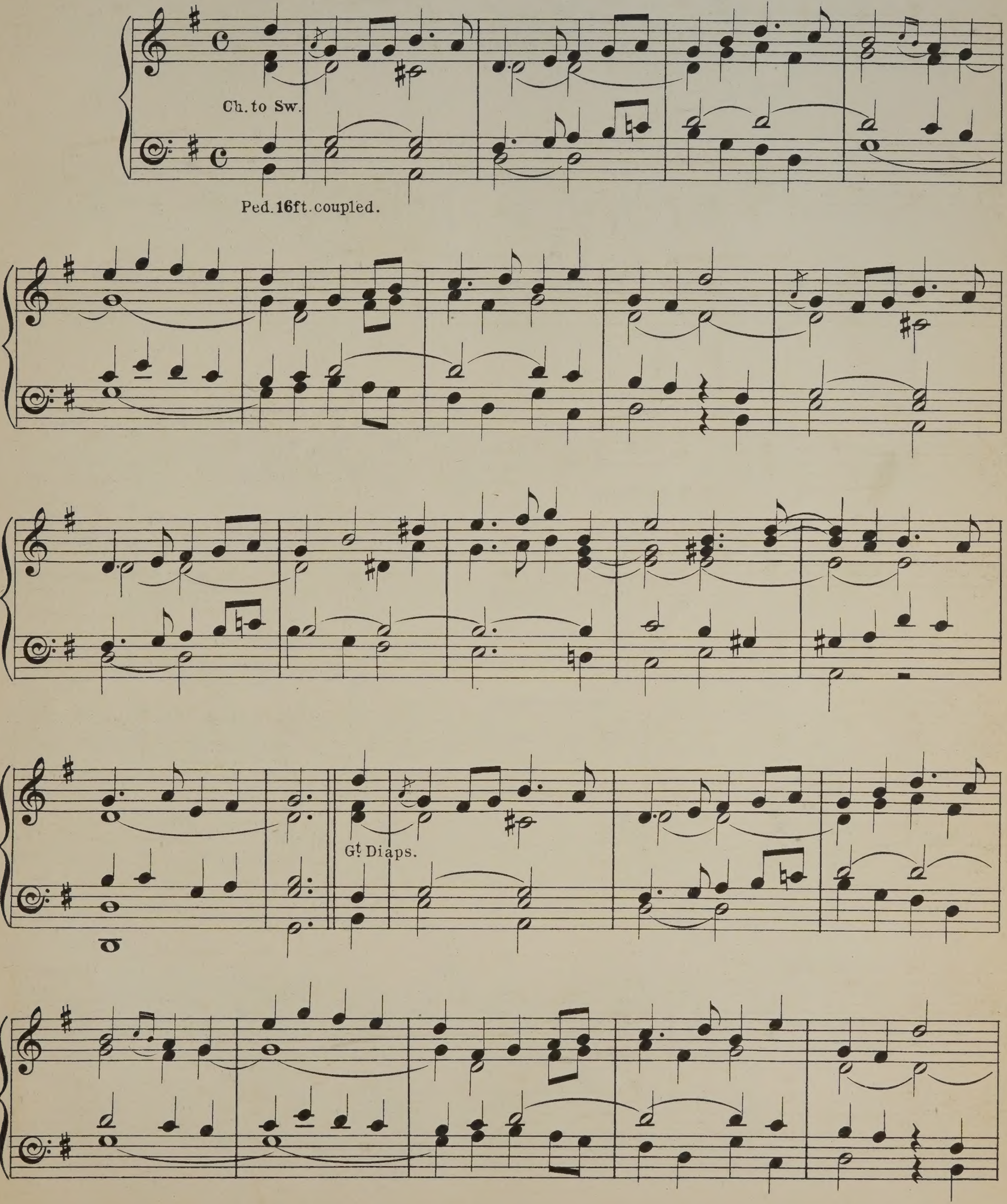

Gt. Diaps.
Ch. to Sw.

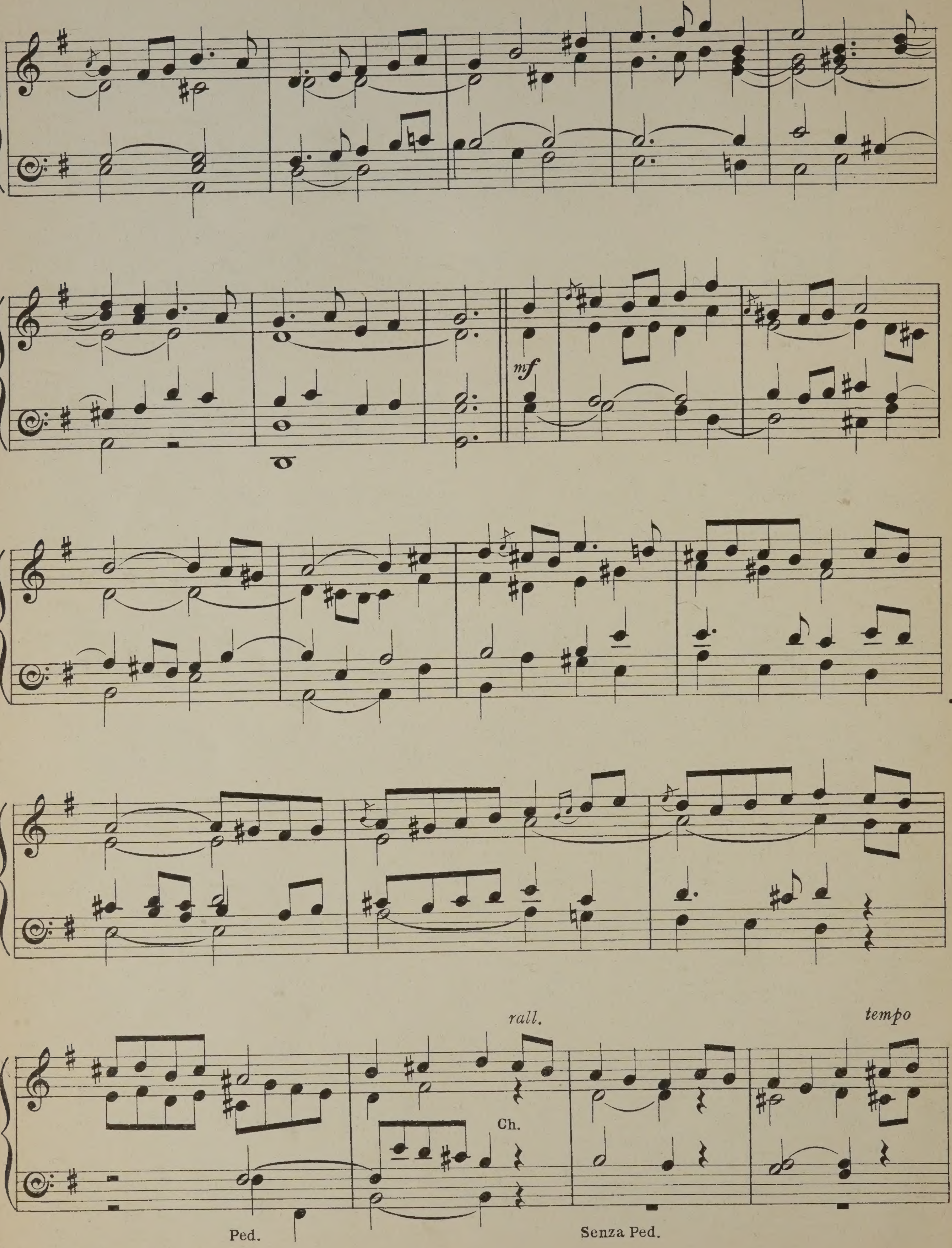

ff
Reeds.
ff
rall.
ad lib.

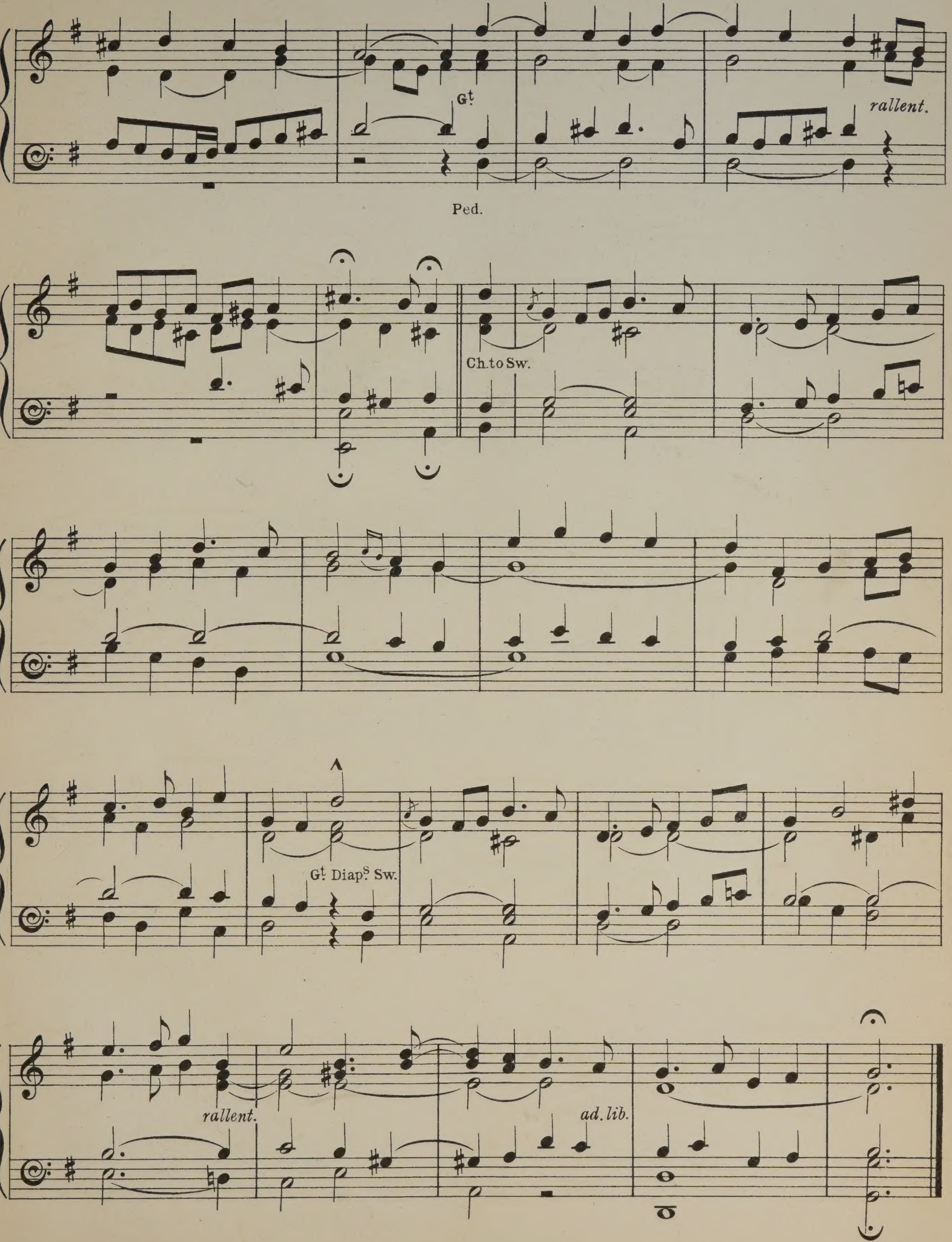
Andante cantabile in G.

Andante cantabile.

T. KILNER.


Ch. to Sw.
Ped. 16ft. coupled.
Gt Diaps.

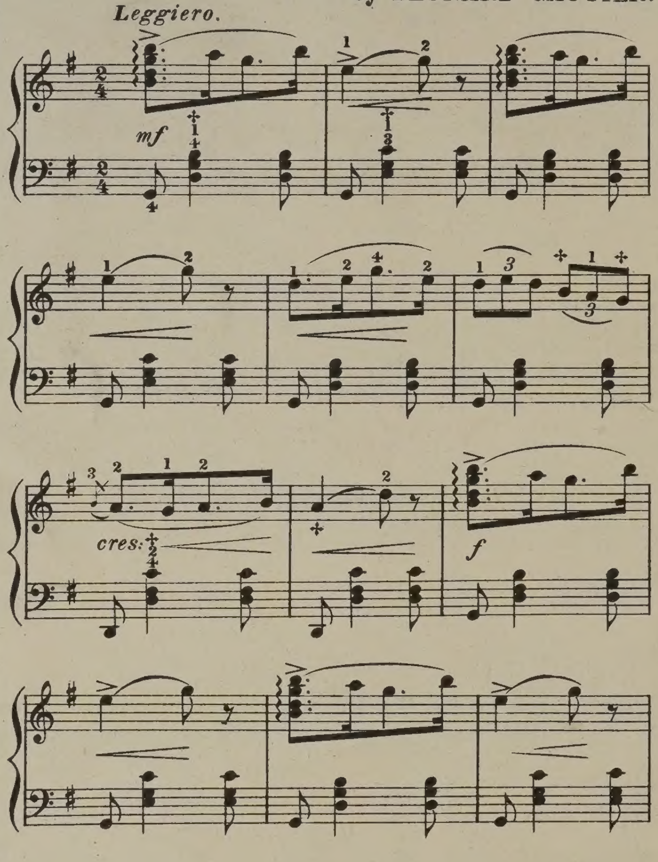

mf
rall.
tempo
Ch.
Ped.
Senza Ped.


Gt.
Ped.
rallent.
Ch.to Sw.
Gt. Diaps. Sw.
rallent.
ad. lib.

Each copy in a Scarlet Wrapper.

SWEDISH BRIDAL MARCH.

by LEONARD GAUTIER.


Leggiero.
mf
cres:
f

Nº 637 of "BROOME'S MUSIC."

12

ORGAN VOLUNTARIES.

COMPOSED BY

FREDERICK MIDGLEY.

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Price 1/.

◆

GLASGOW:

MOZART ALLAN,

60 SOUTH PORTLAND STREET.

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6. Chœur . . . . 10.
7. Lied . . . . 12.
8. Interlude . . . . 14.
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10. March . . . . 17.
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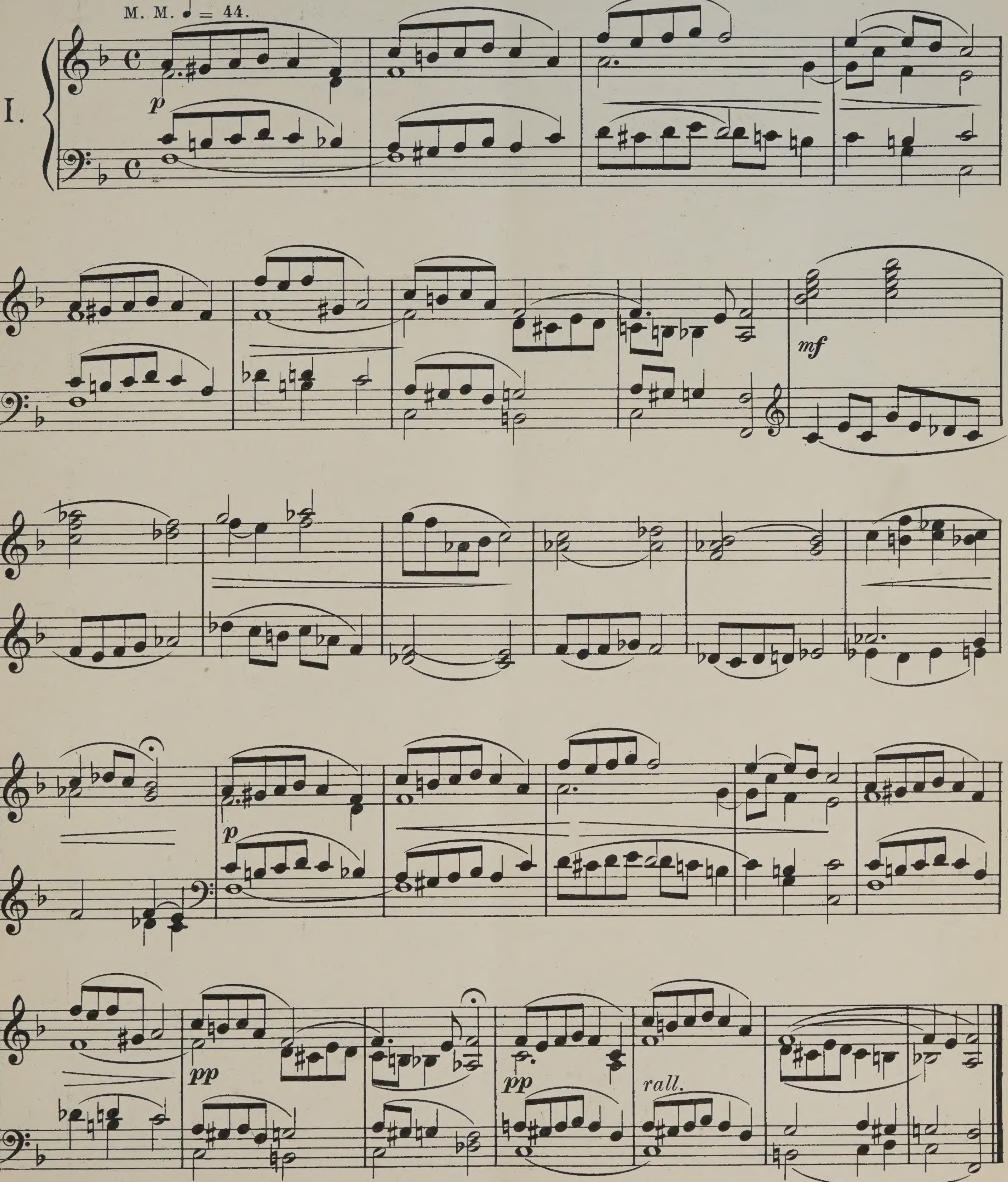
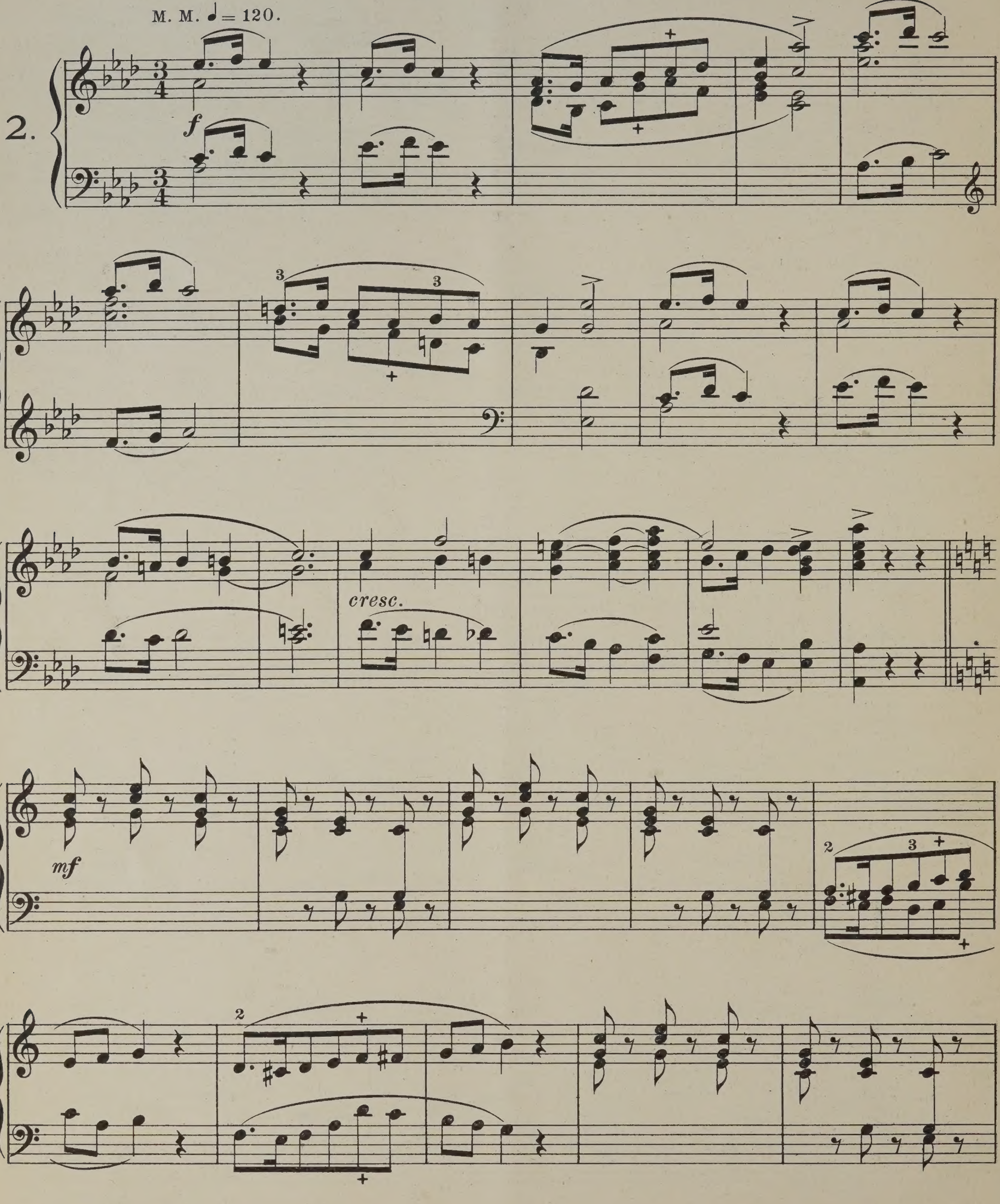
Largo.

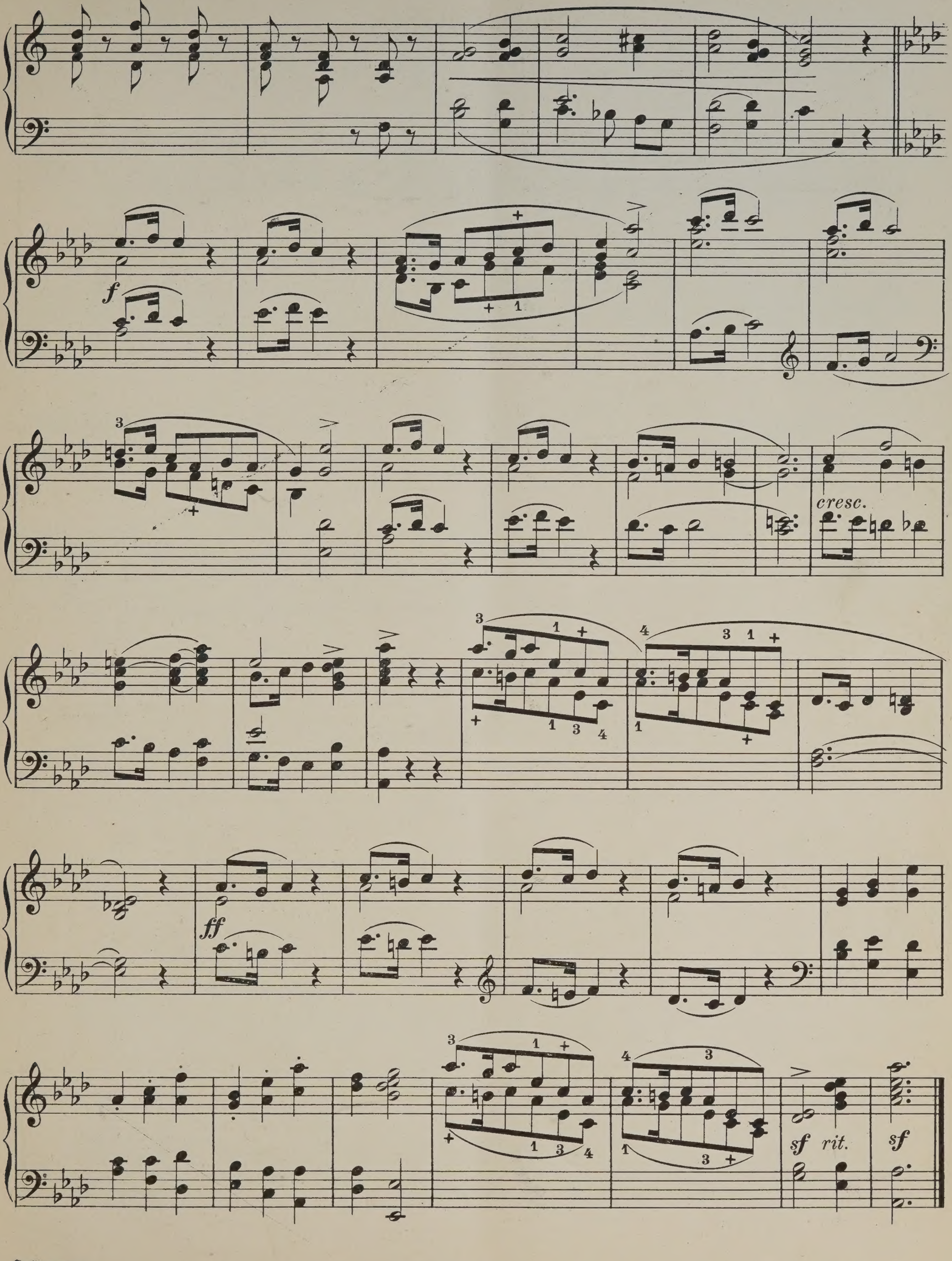
FREDERICK MIDGLEY.


M. M. ♩ = 44.
I.
p
mf
p
pp
pp
rall.

Scherzoso.

2.

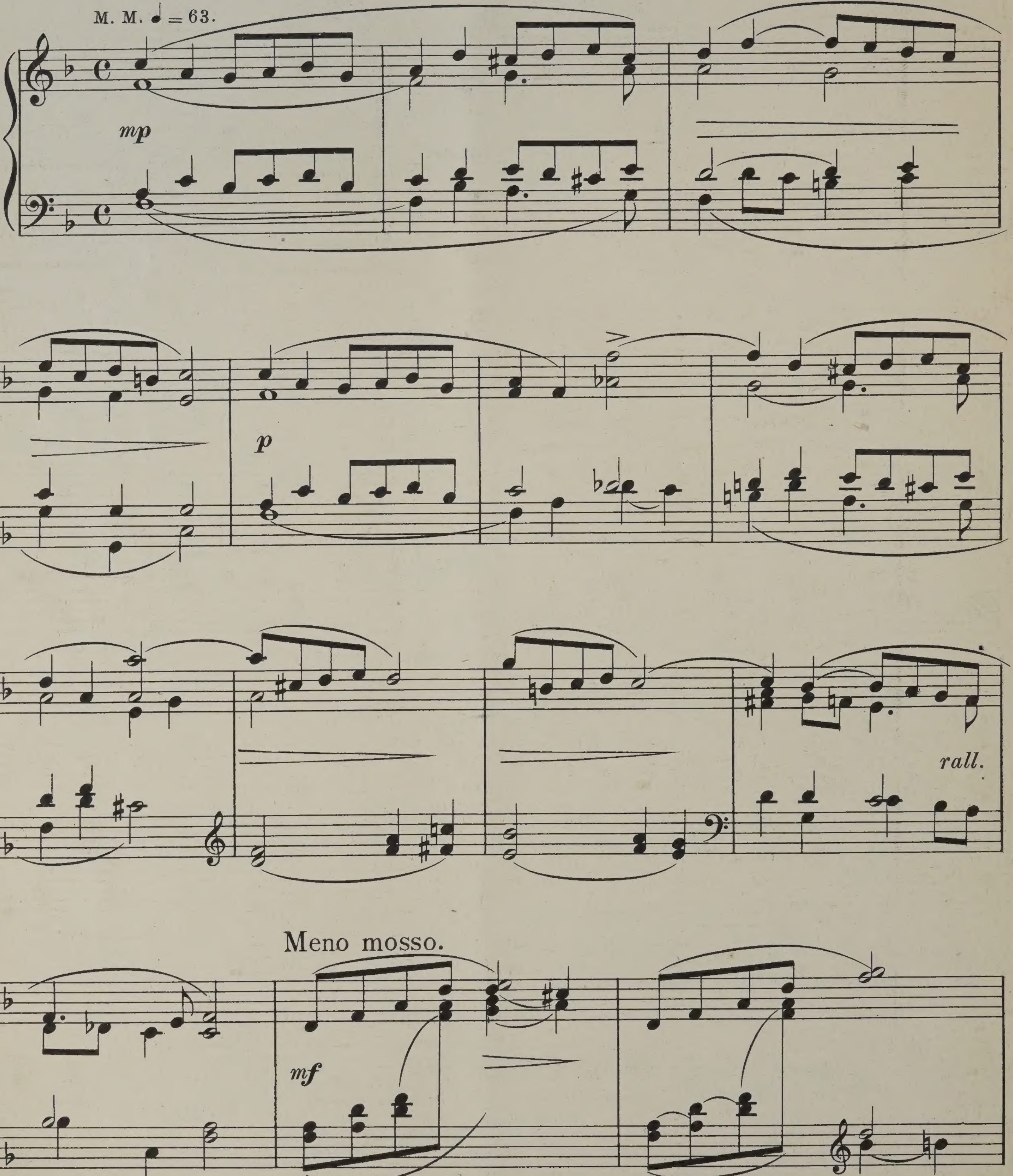

M. M. ♩ = 120.
f
cresc.
mf
3
+
2

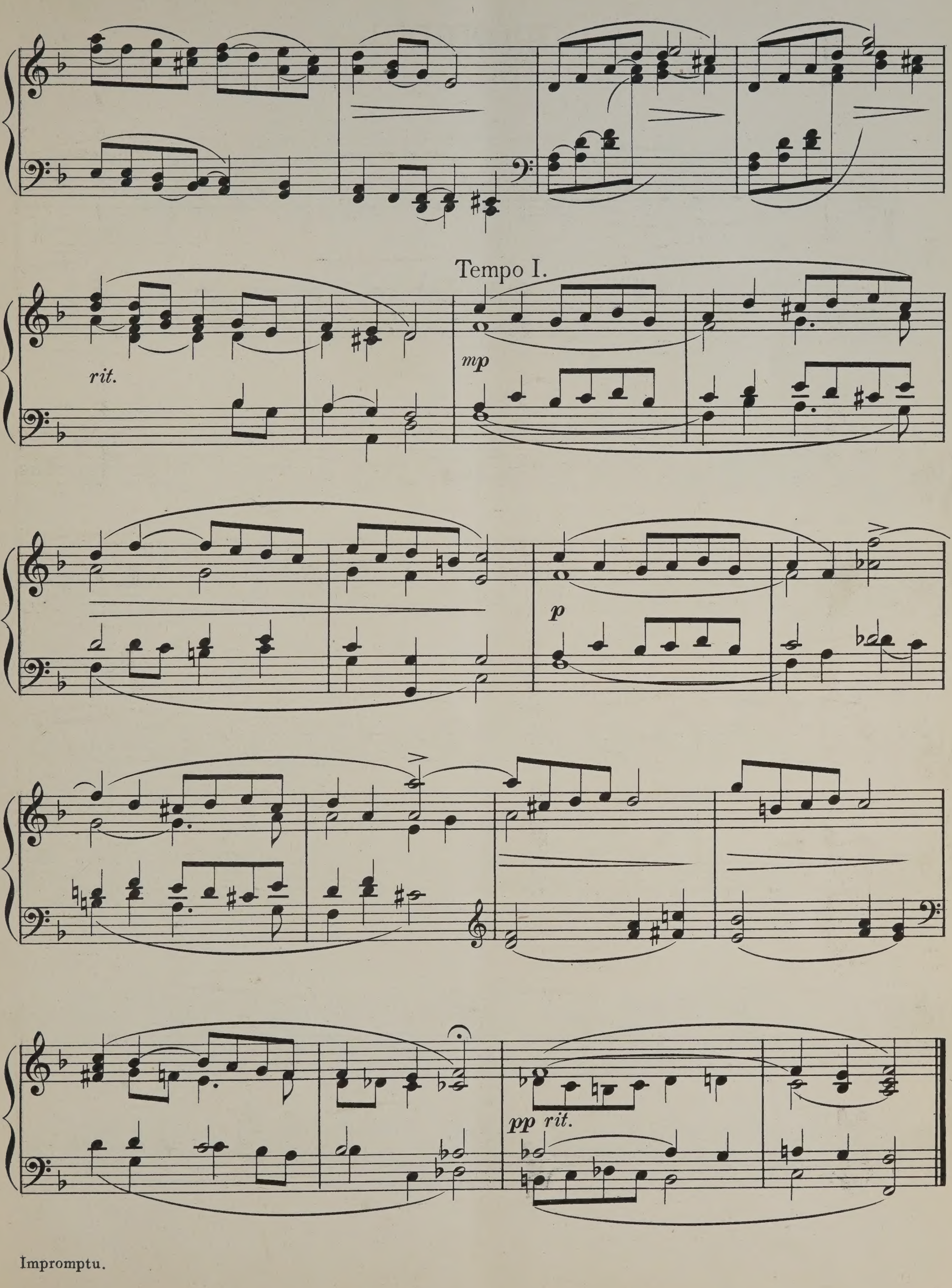

f
cresc.
ff
sf
rit.
sf

Scherzoso.

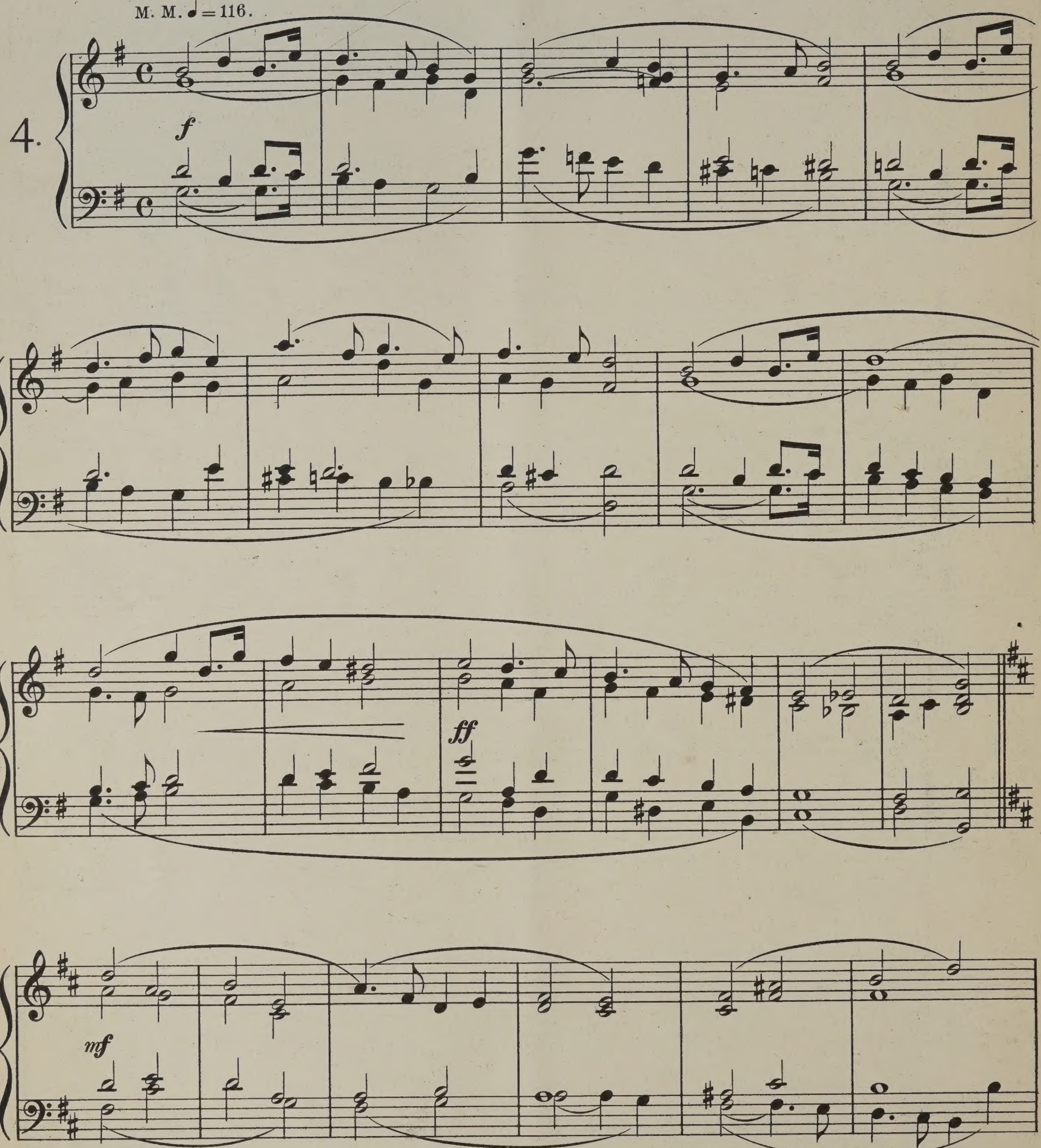
Impromptu.

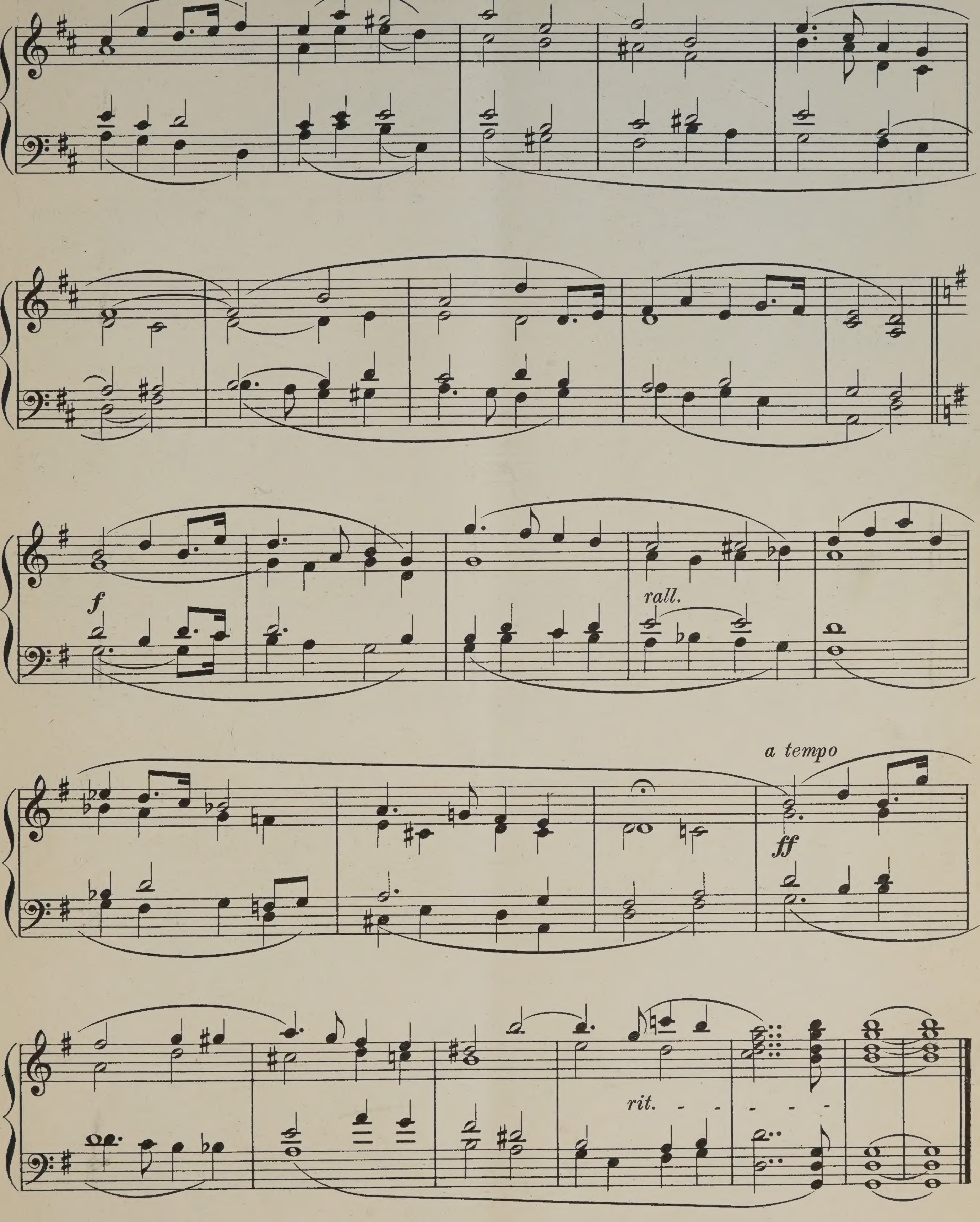
3.


M. M. ♩ = 63.
mp
p
rall.
Meno mosso.
mf


rit.
Tempo I.
mp
p
pp rit.

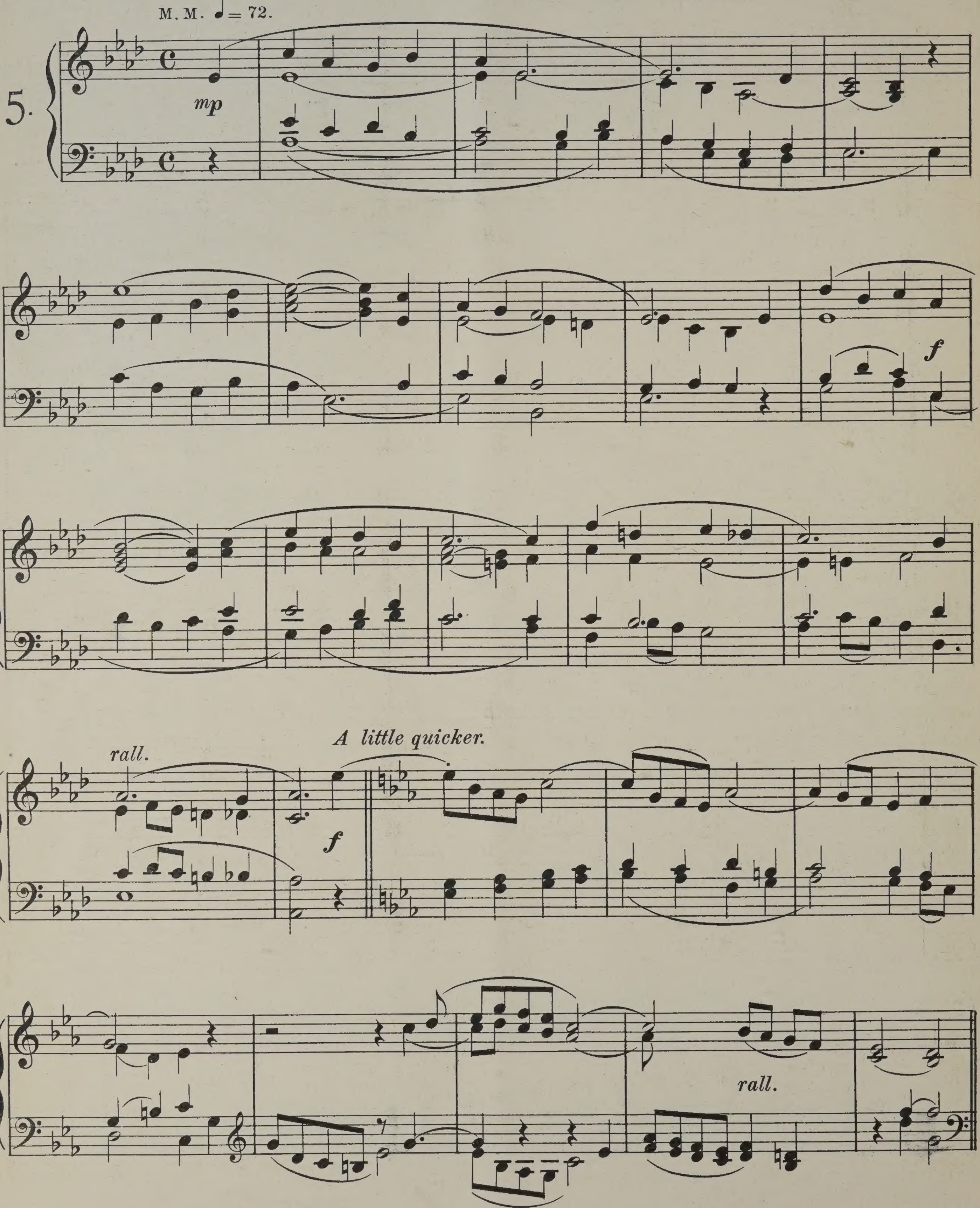
Marcia.

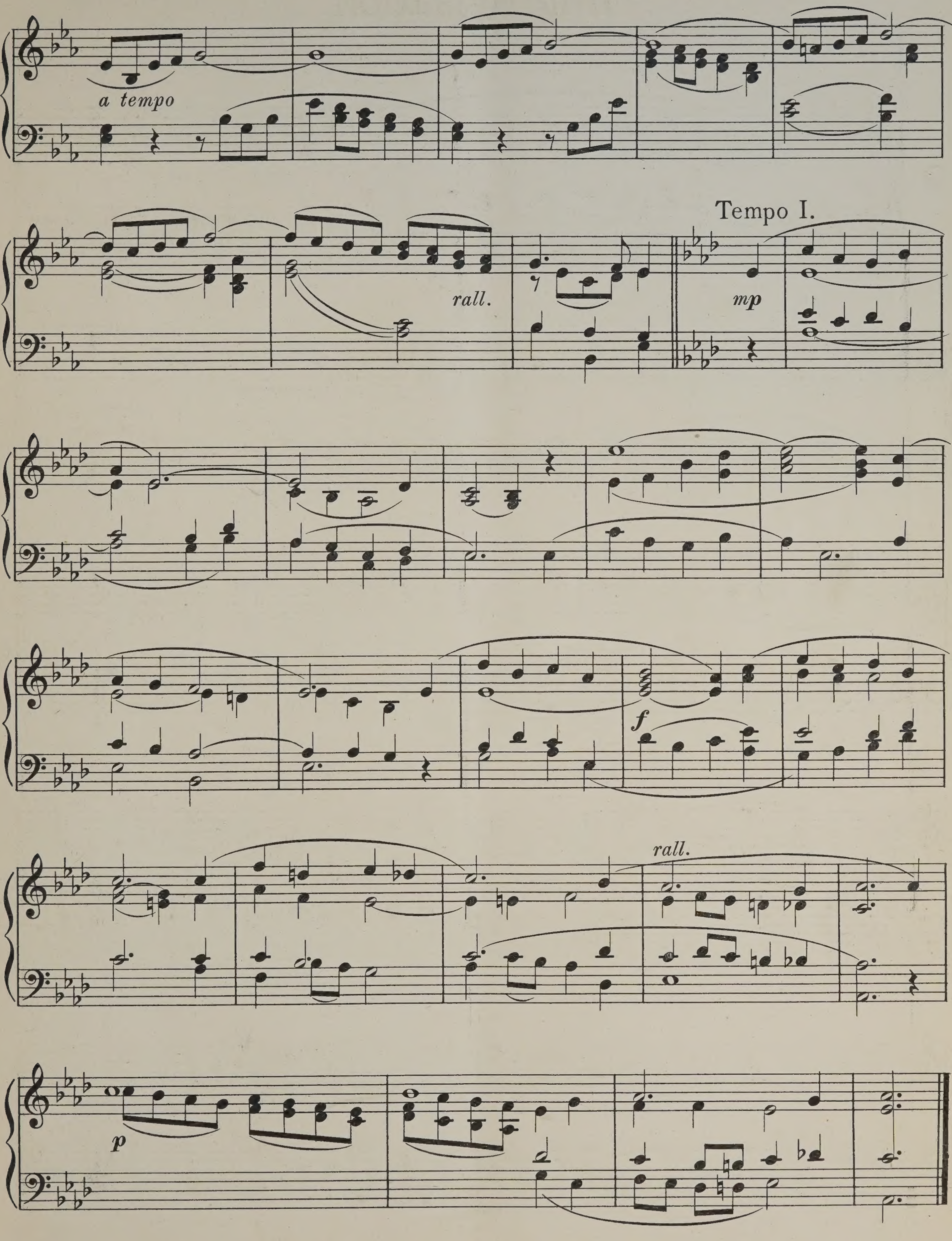

4.
M. M. ♩ = 116.
f
ff
mf


f
rall.
a tempo
ff
rit. - - - - - -

Marcia.

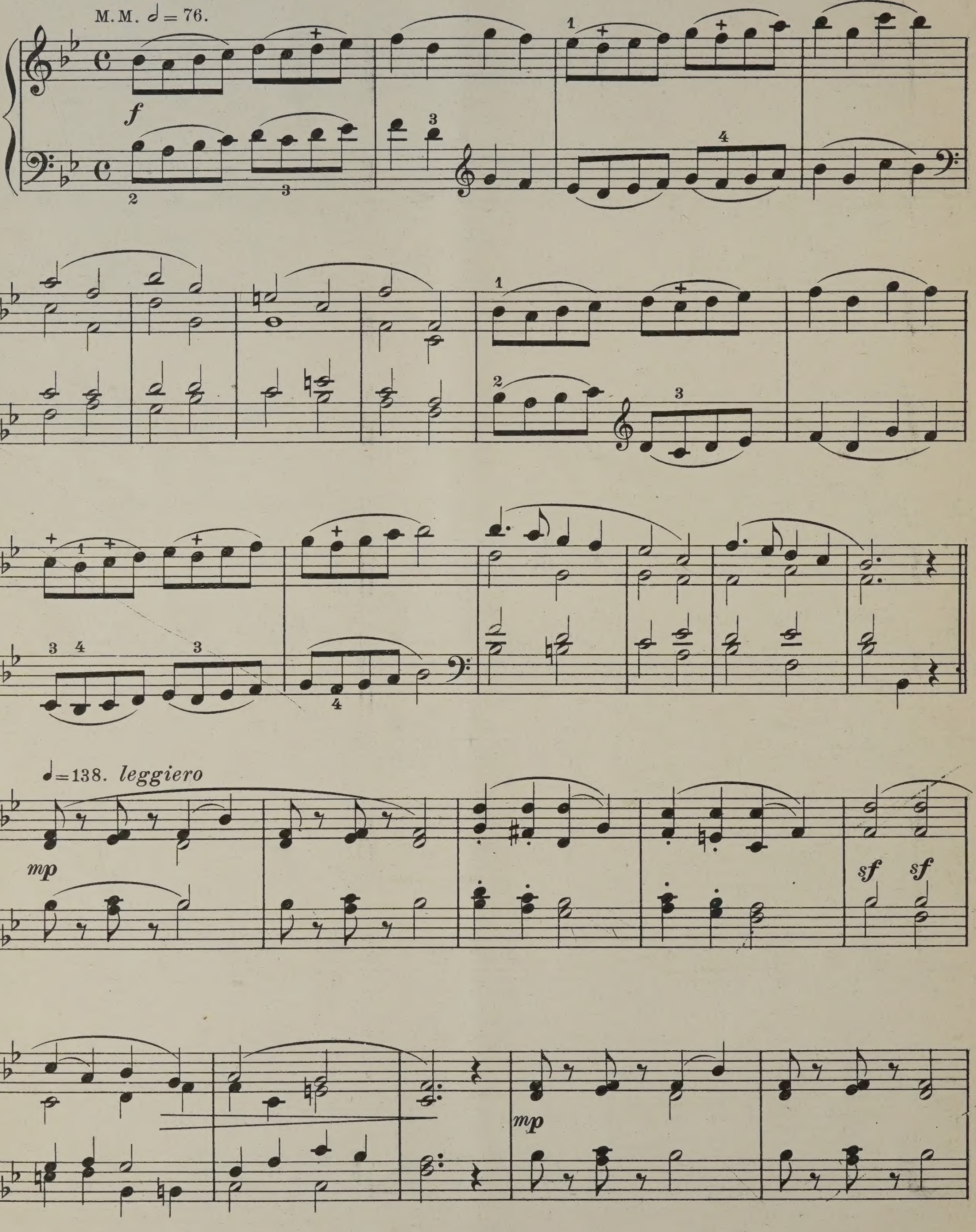
Improvisation.

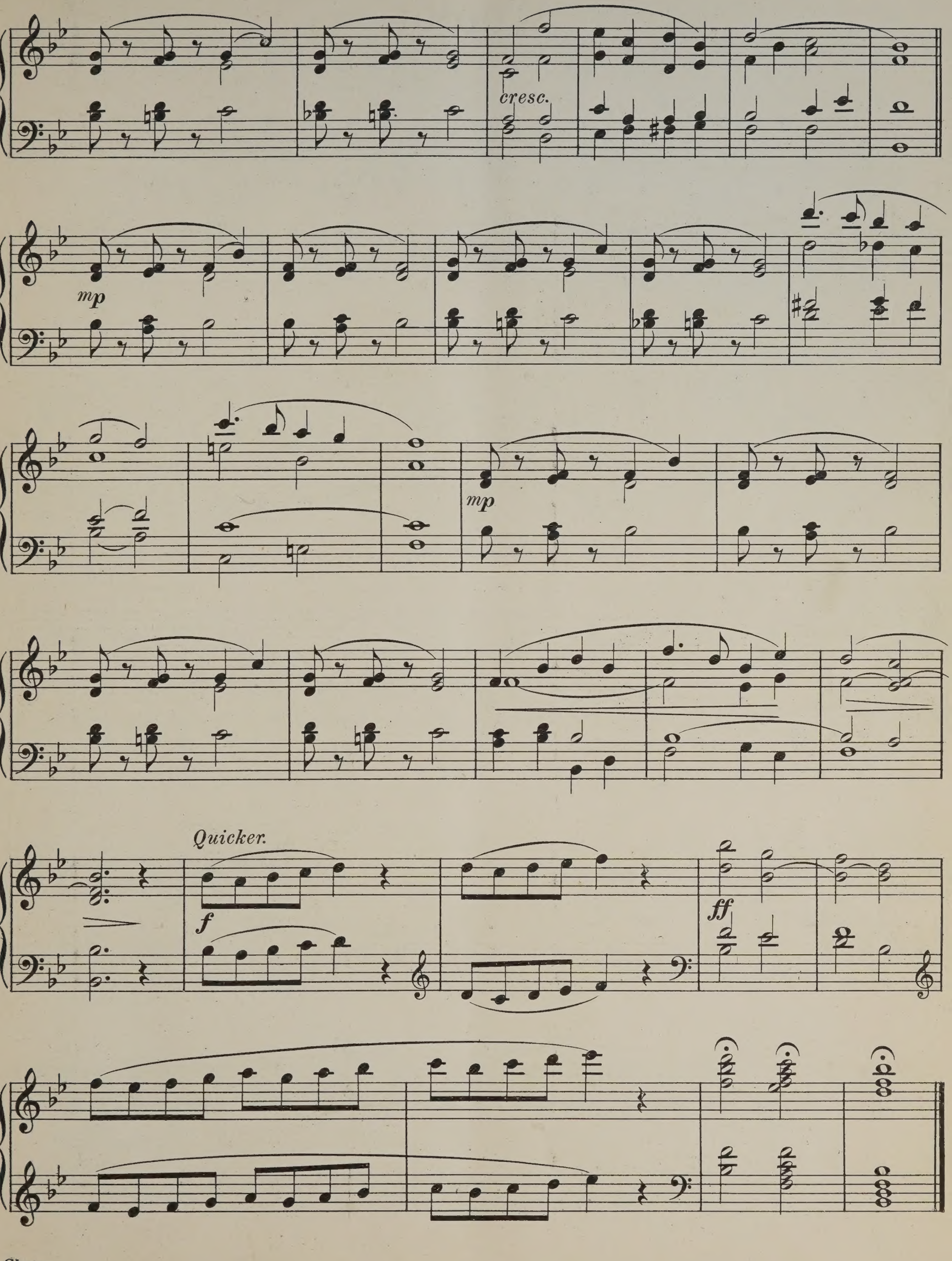

5.
M. M. ♩= 72.
mp
f
rall.
A little quicker.
f
rall.


a tempo
Tempo I.
mp
rall.
f
rall.
p

Chœur.

6.

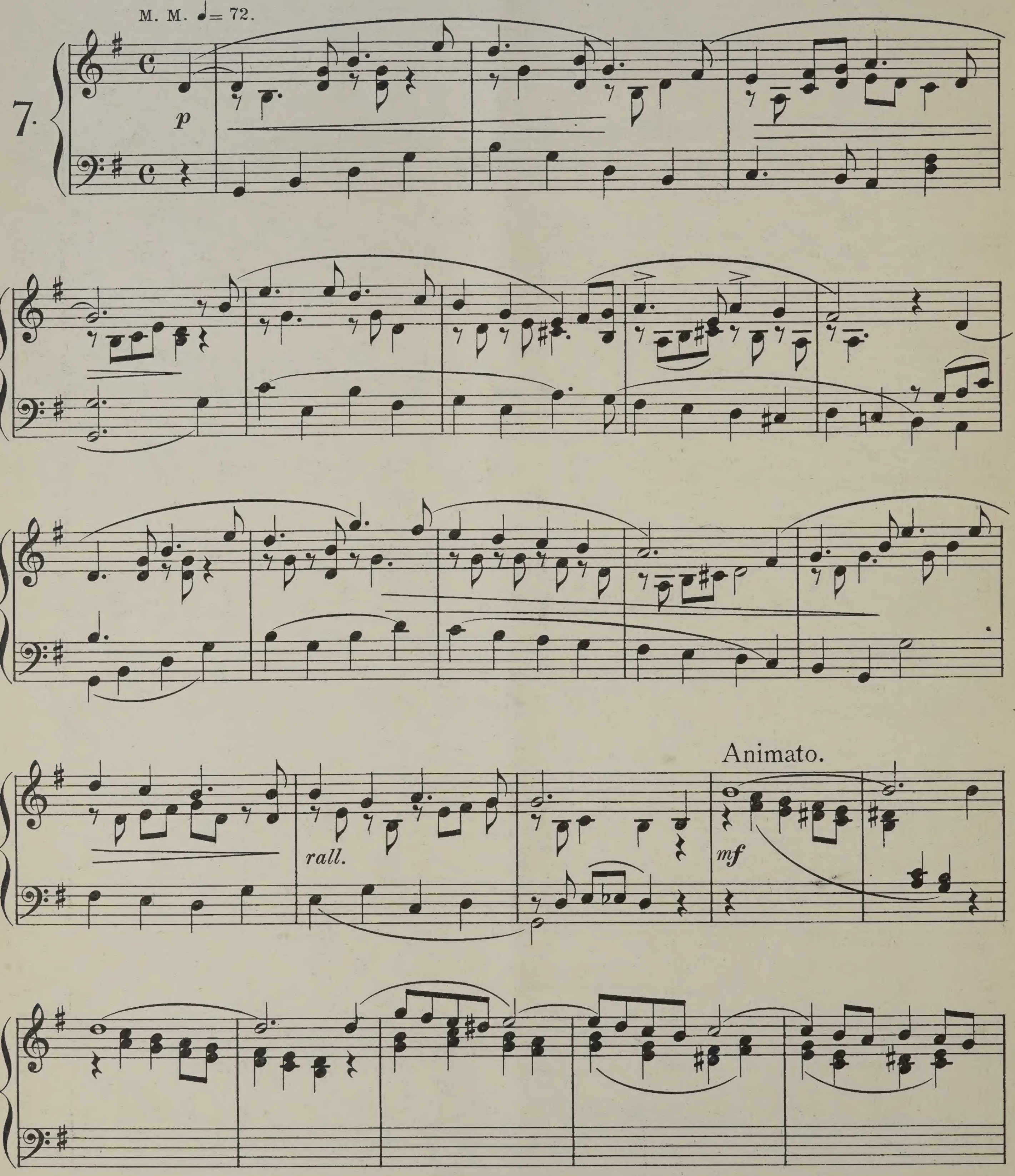

M.M. 𝅗𝅥 = 76.
f
𝅘𝅥 = 138. leggiero
mp
sf
sf
mp

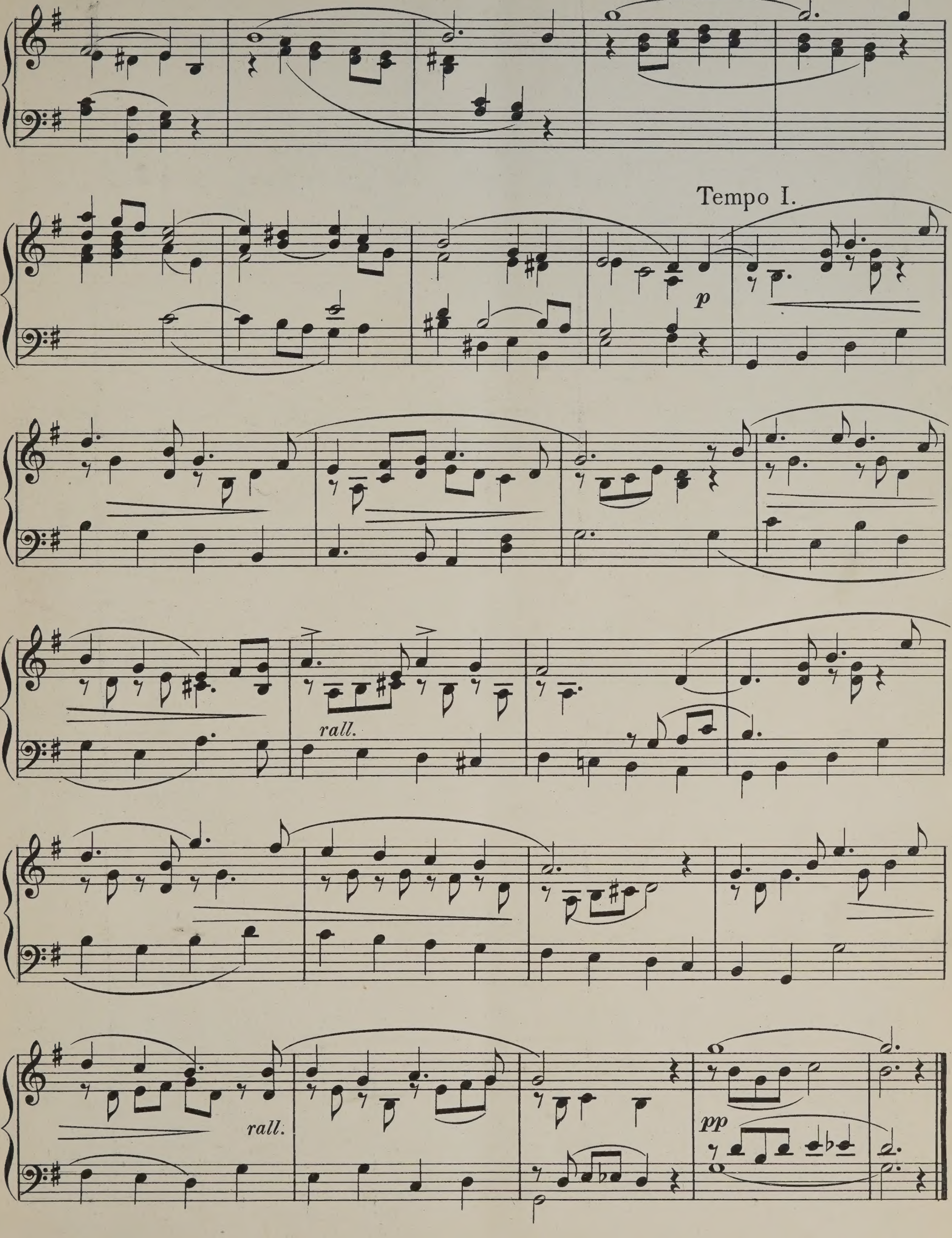

cresc.
mp
mp
Quicker.
f
ff

Choeur.

Lied.

7.

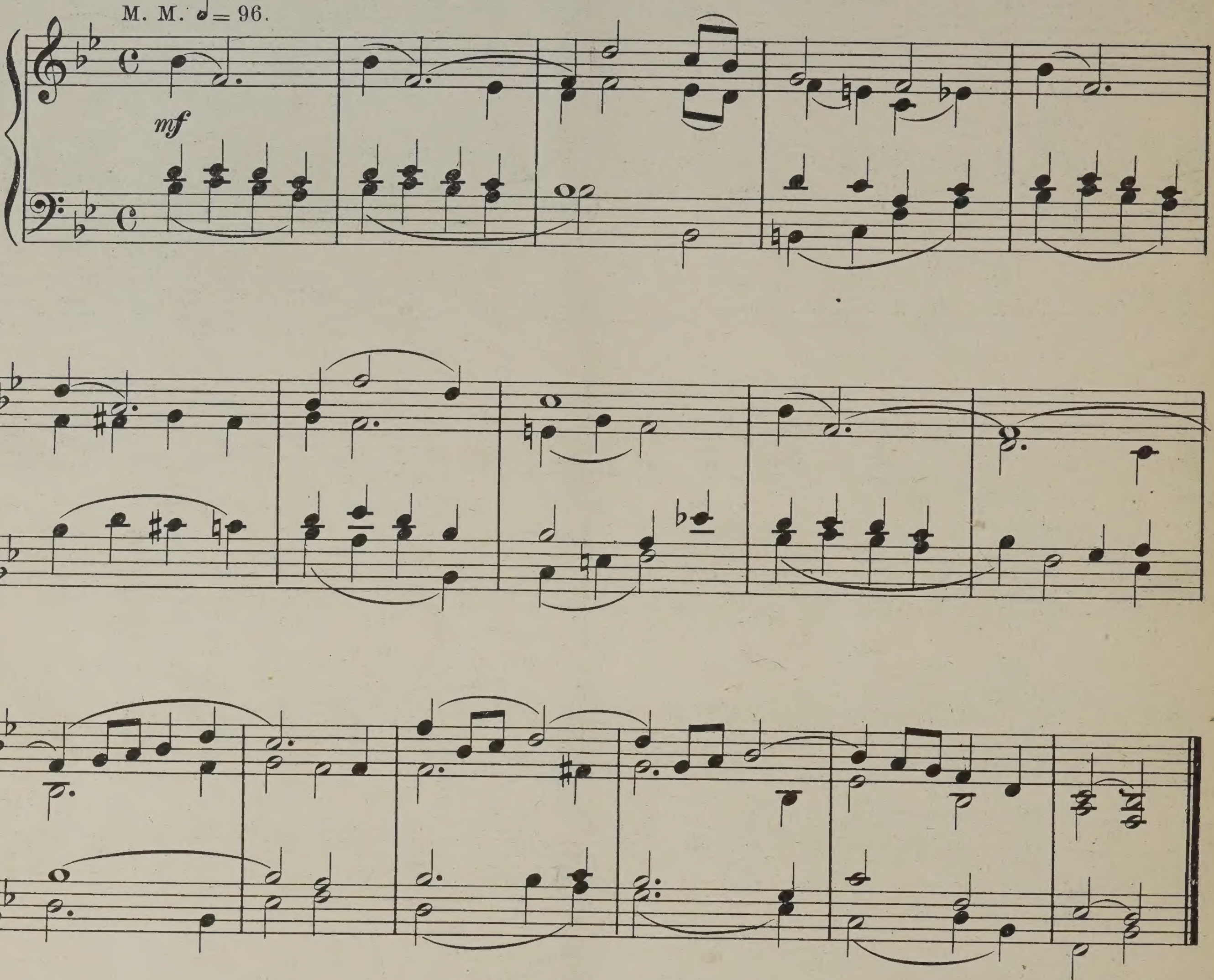

M. M. ♩= 72.
p
rall.
Animato.
mf


Tempo I.
p
rall.
rall.
pp

Interlude.

M. M. 𝅗𝅥 = 96.

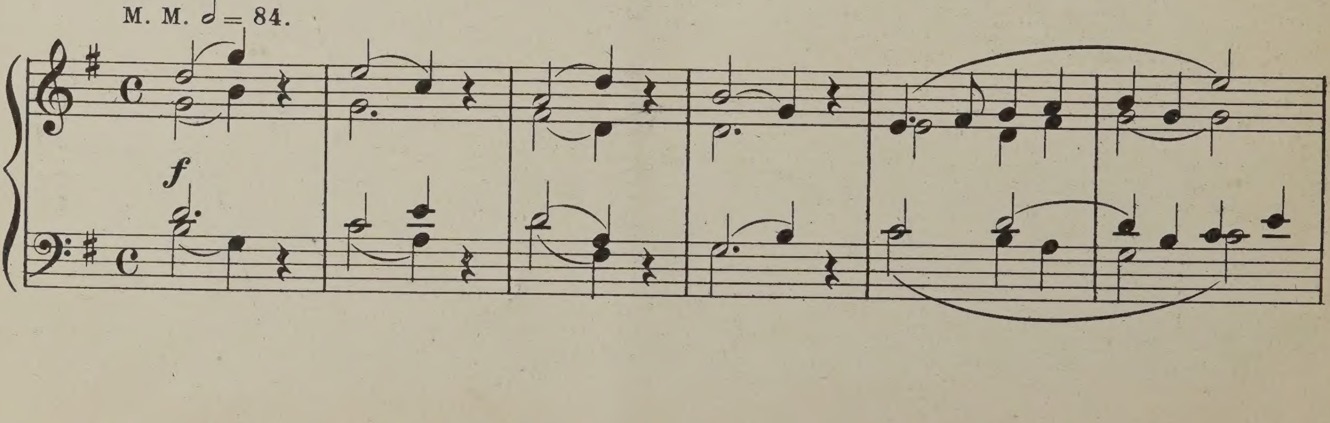
8.

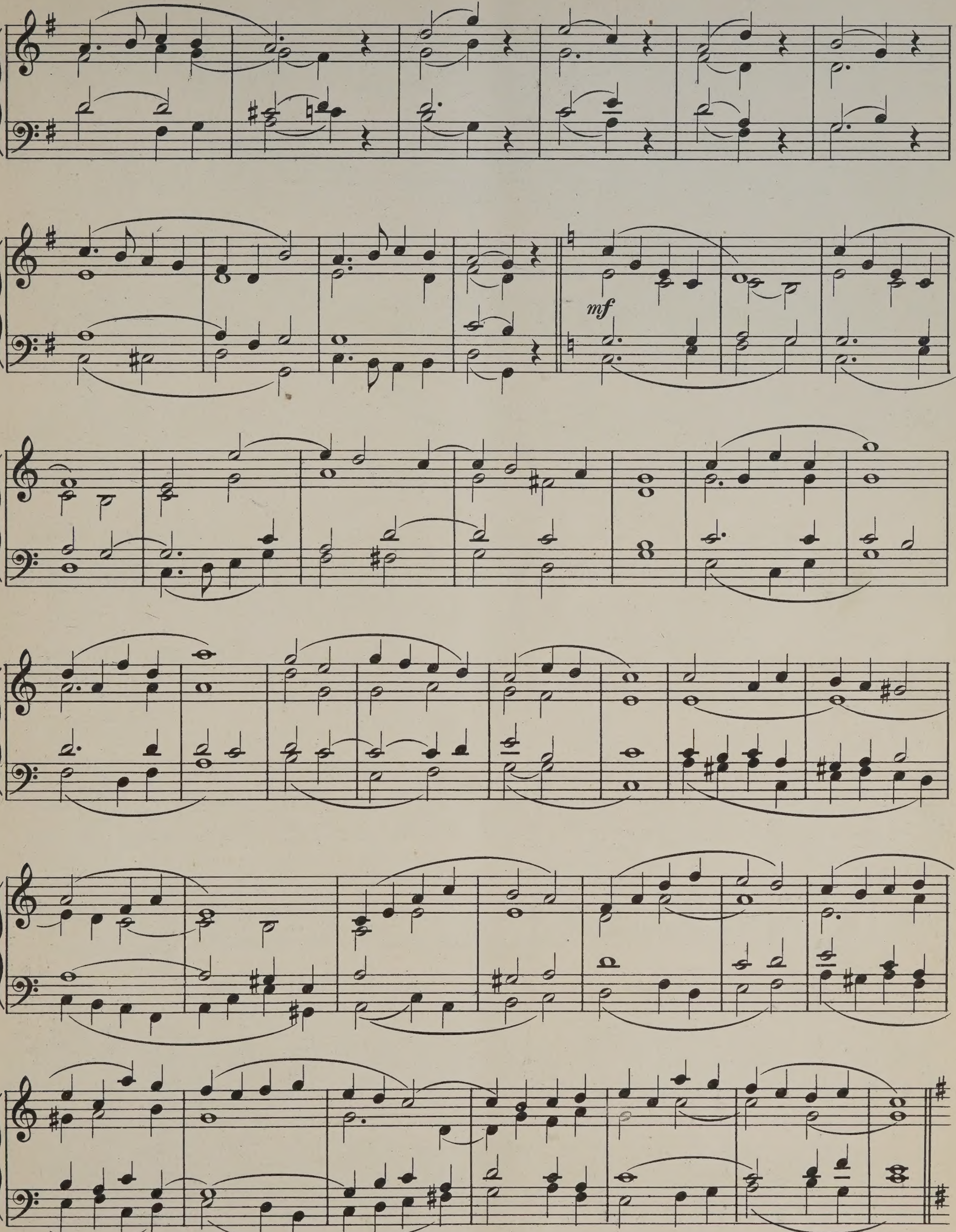


Postlude.

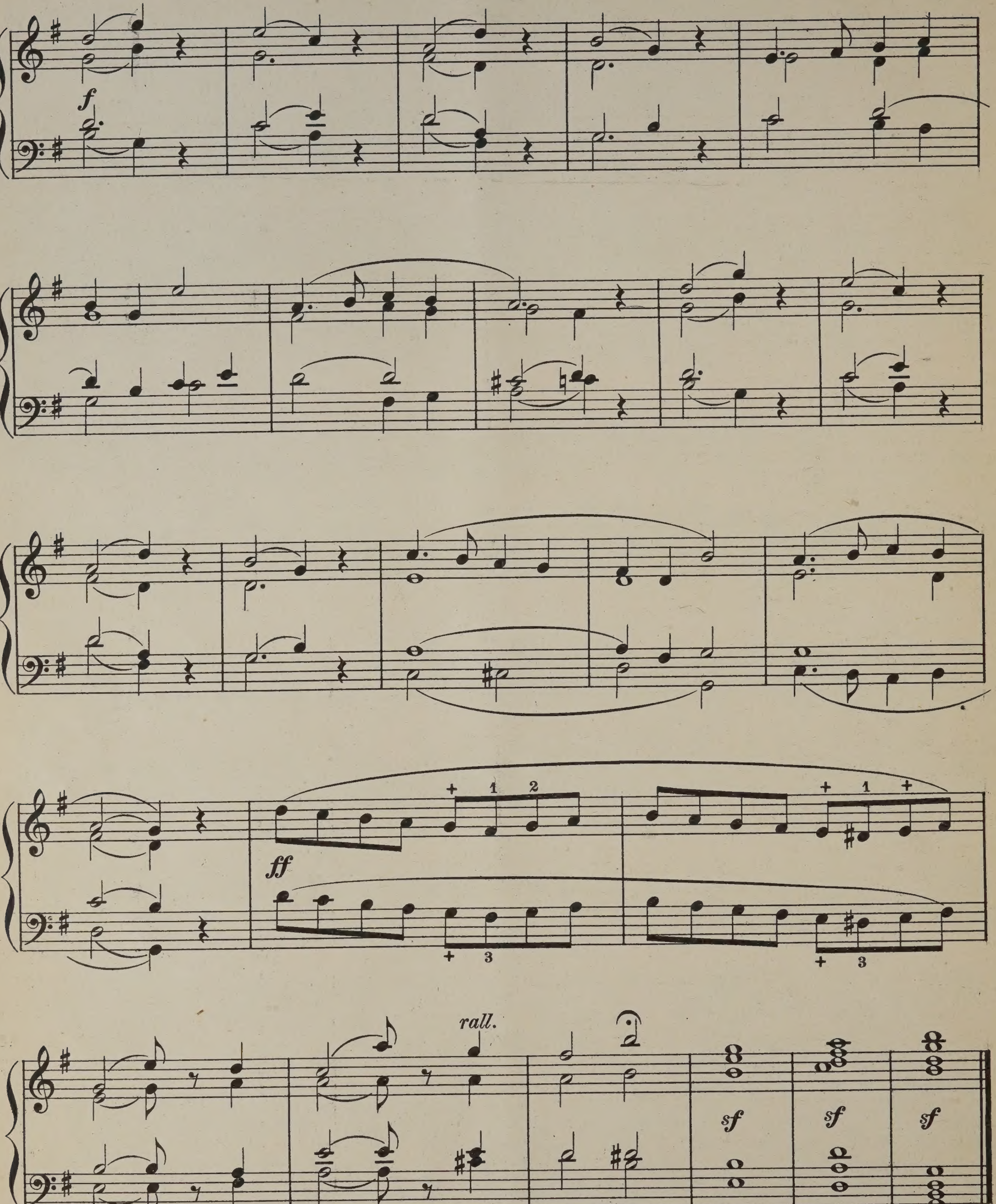
M. M. 𝅗𝅥 = 84.

9.

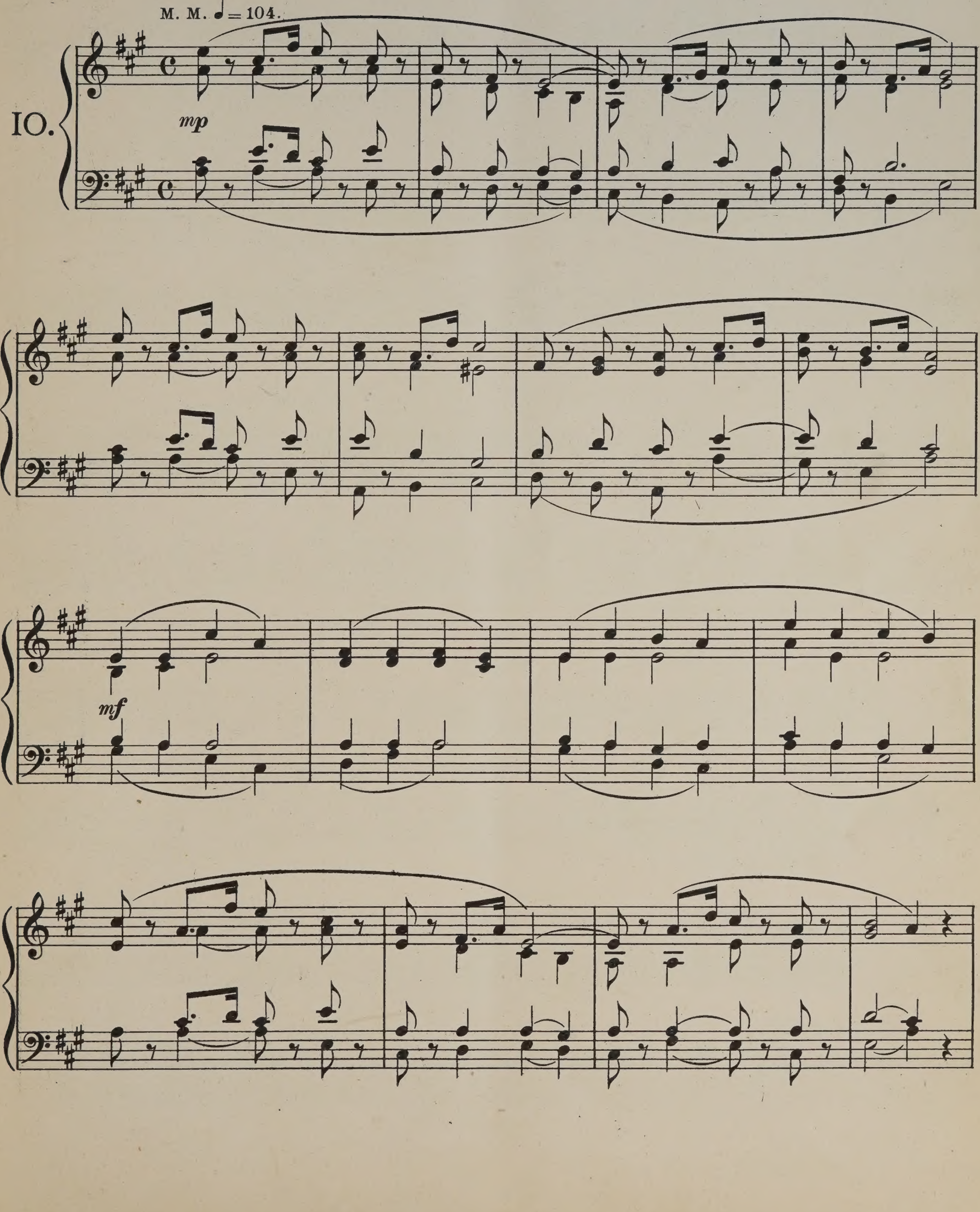


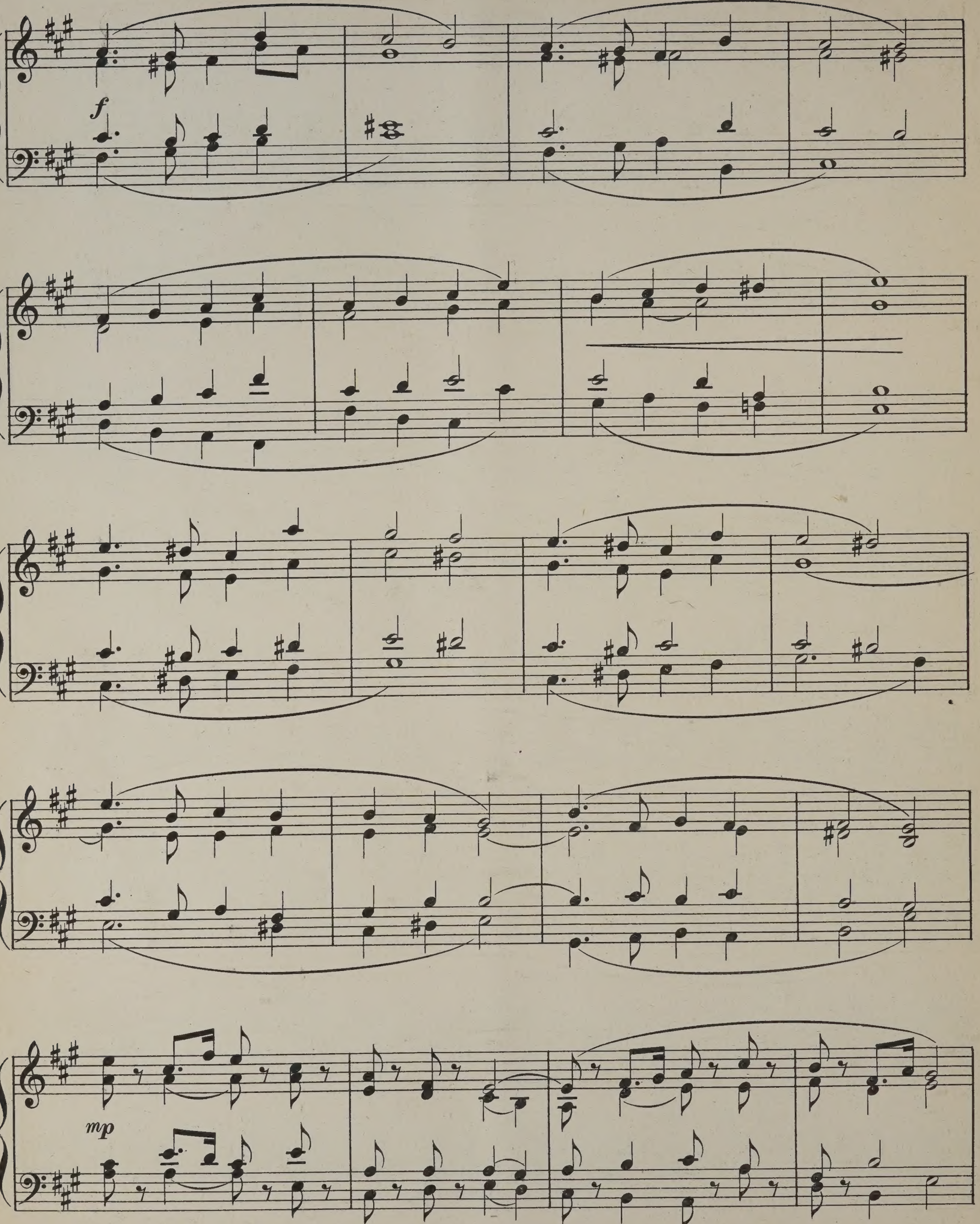


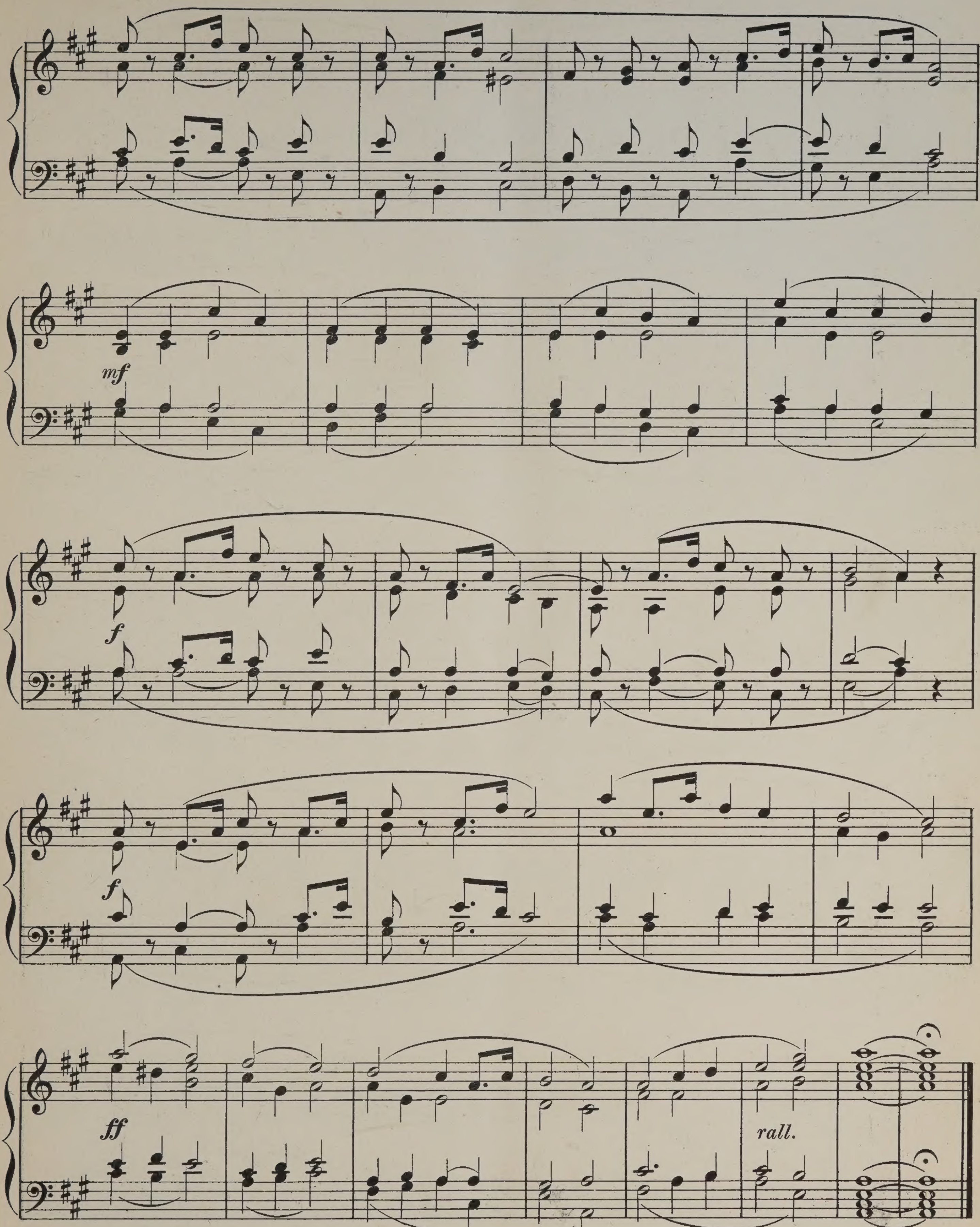
Postlude.


f
ff
+ 1 2
+ 3
+ 1 +
+ 3
rall.
sf
sf
sf

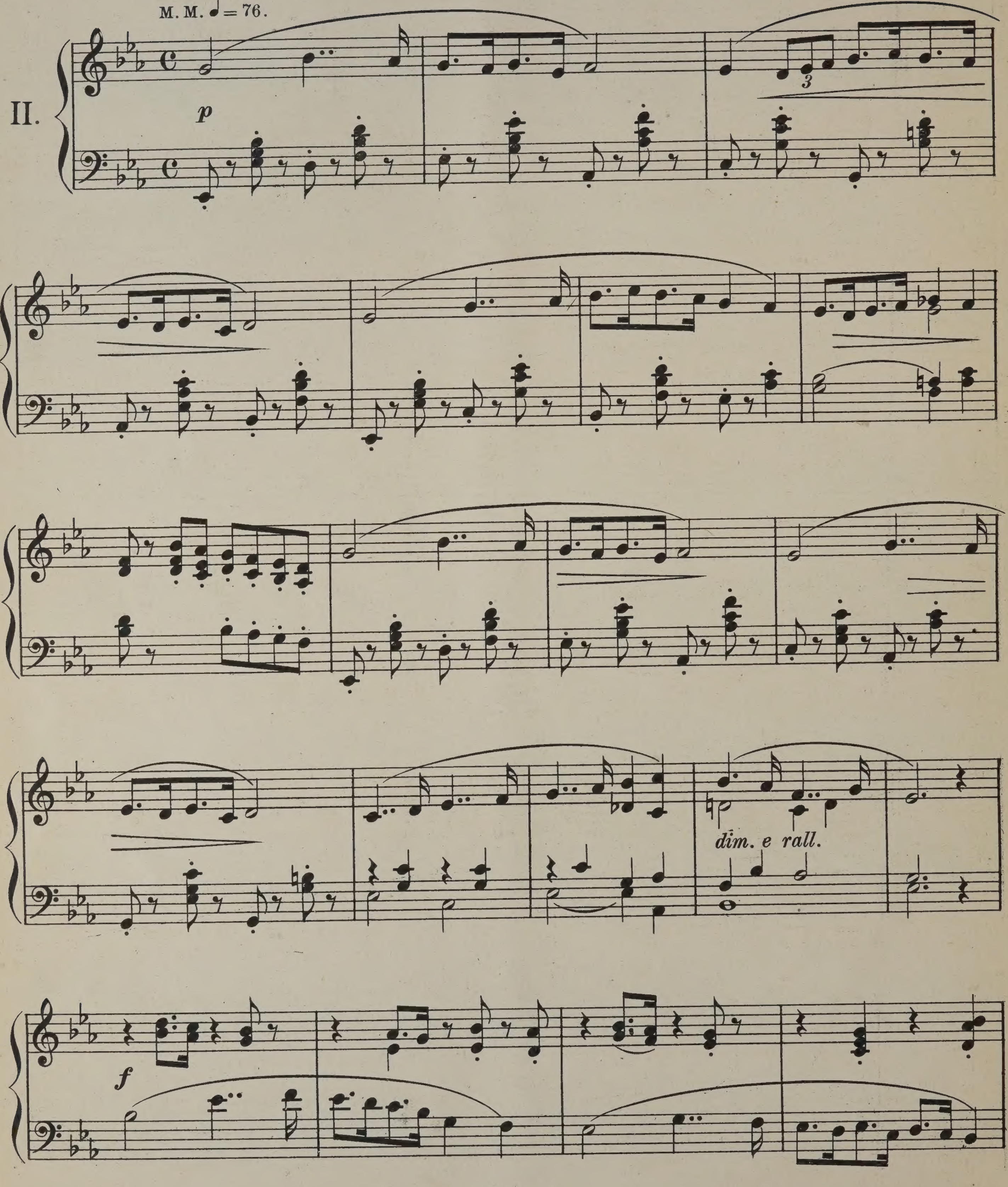
March.

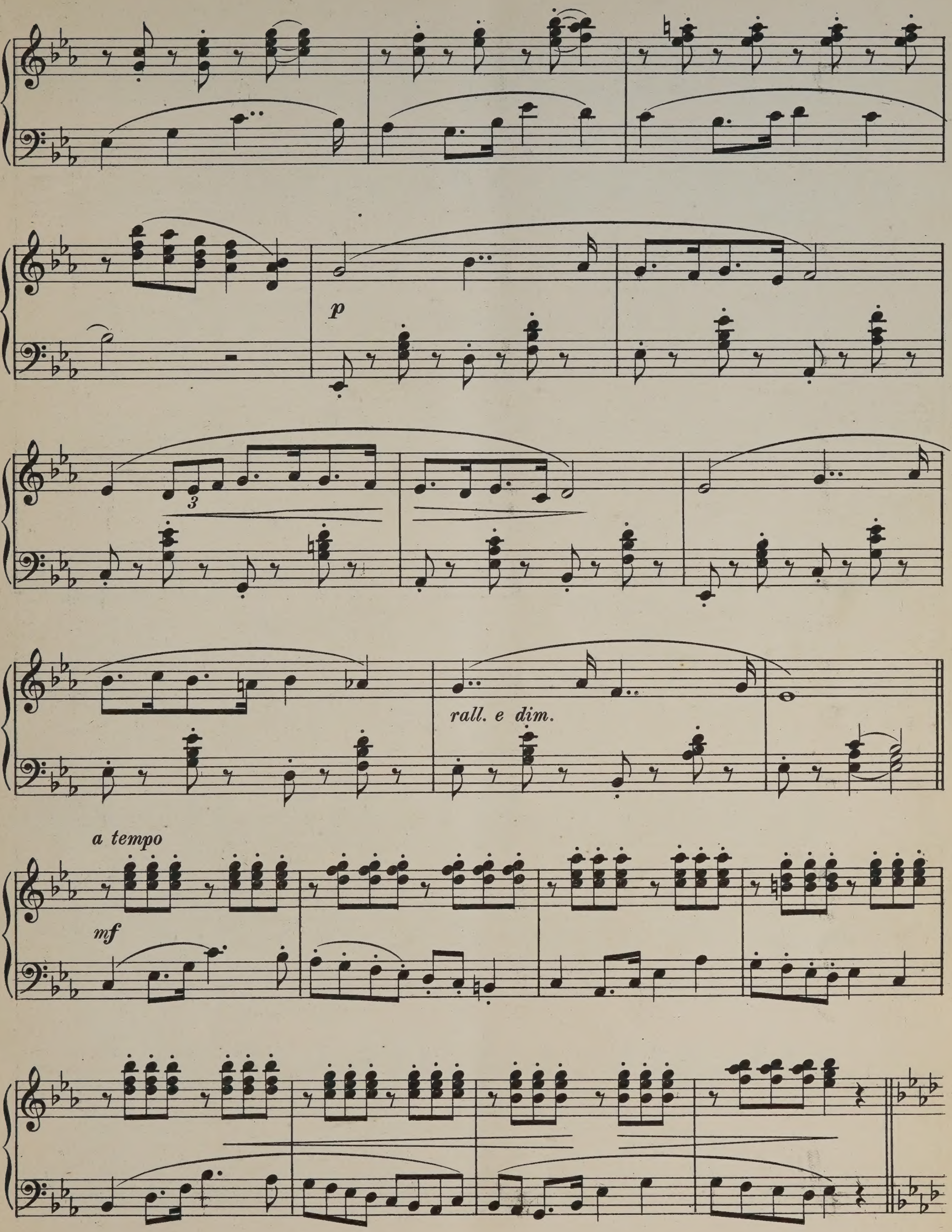

M. M. ♩= 104.
IO.
mp
mf


f
mp

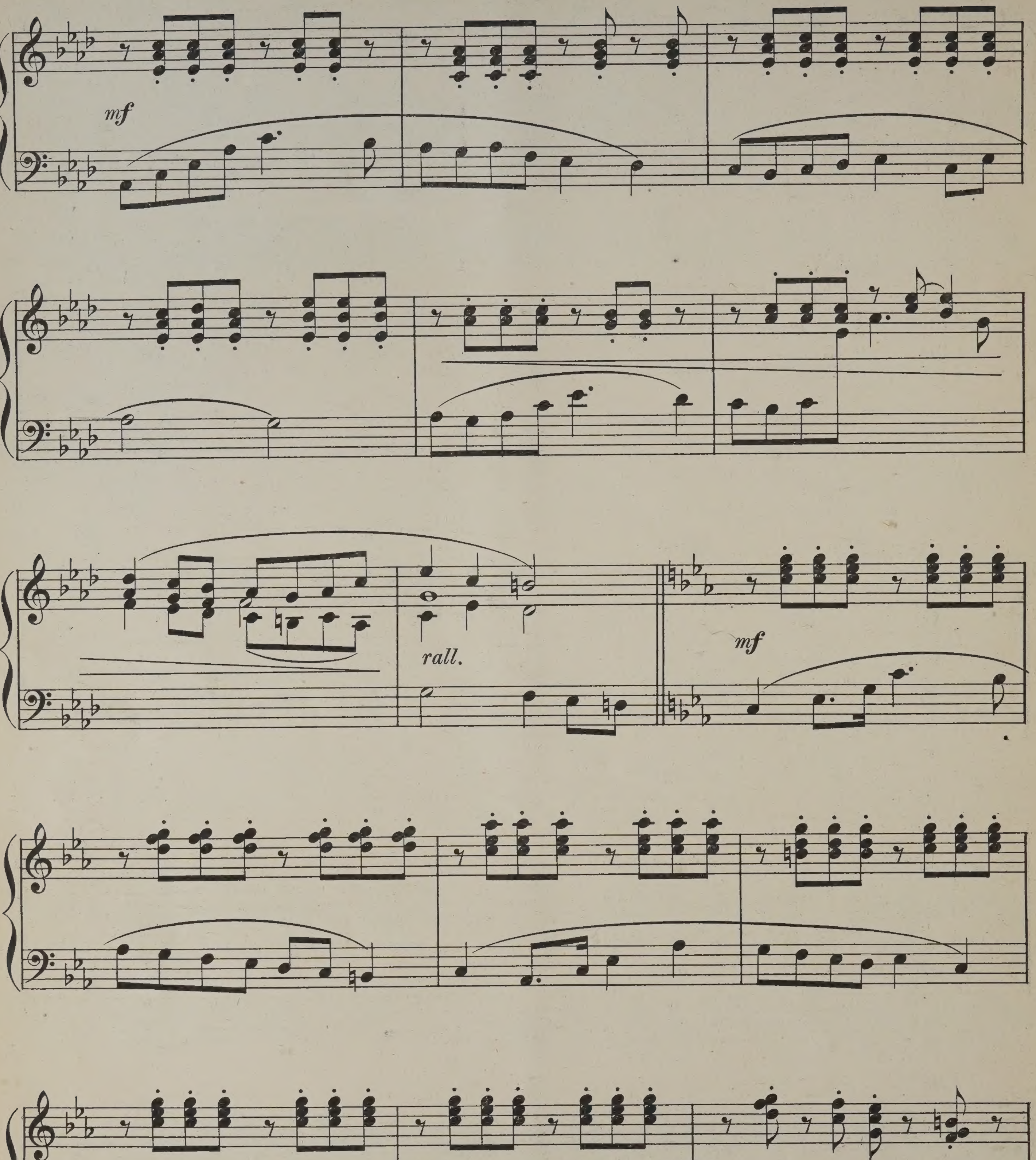

mf
f
f
ff
rall.

Moderato.

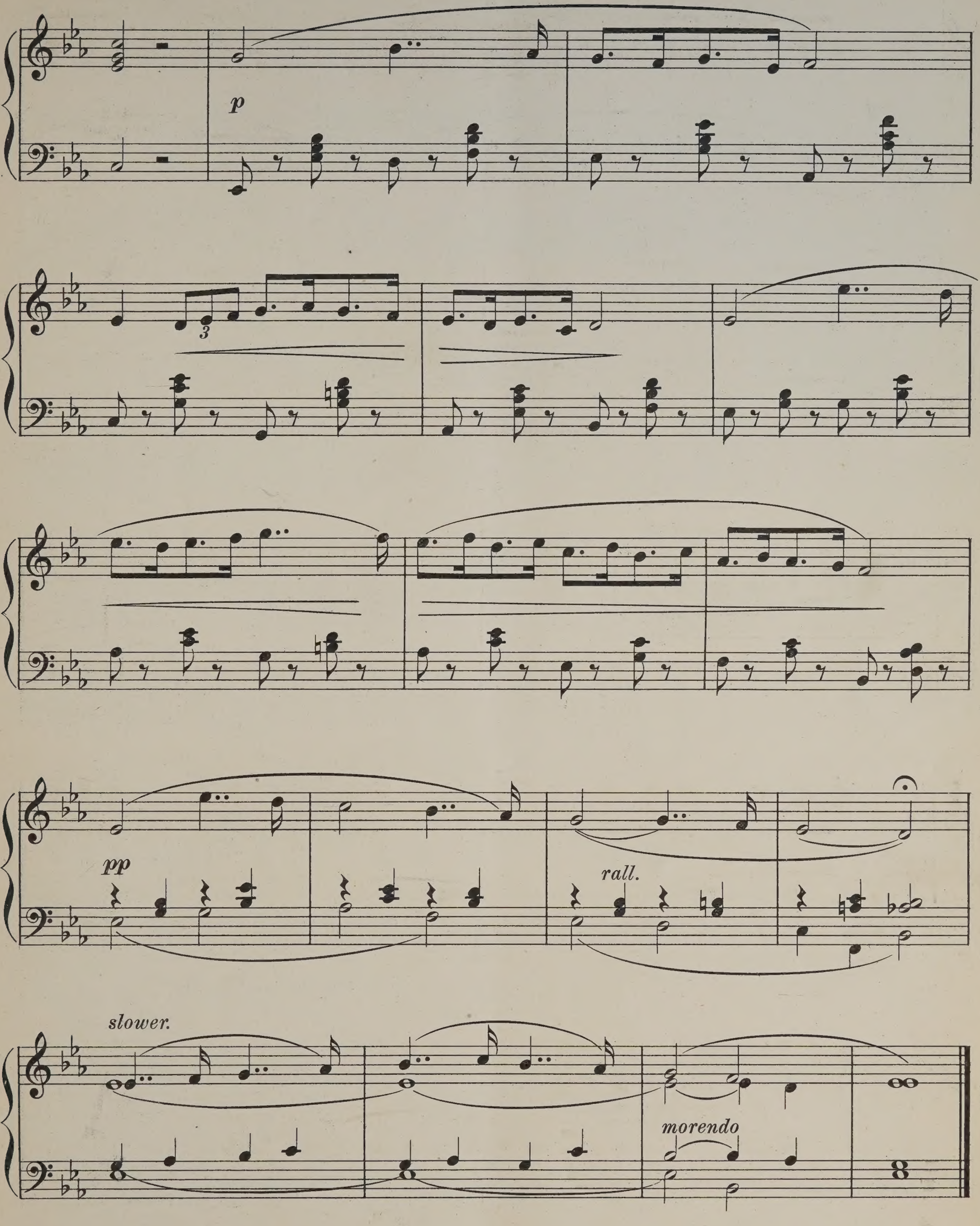

M. M. ♩ = 76.
II.
p
3
dim. e rall.
f


p
3
rall. e dim.
a tempo
mf

Moderato.



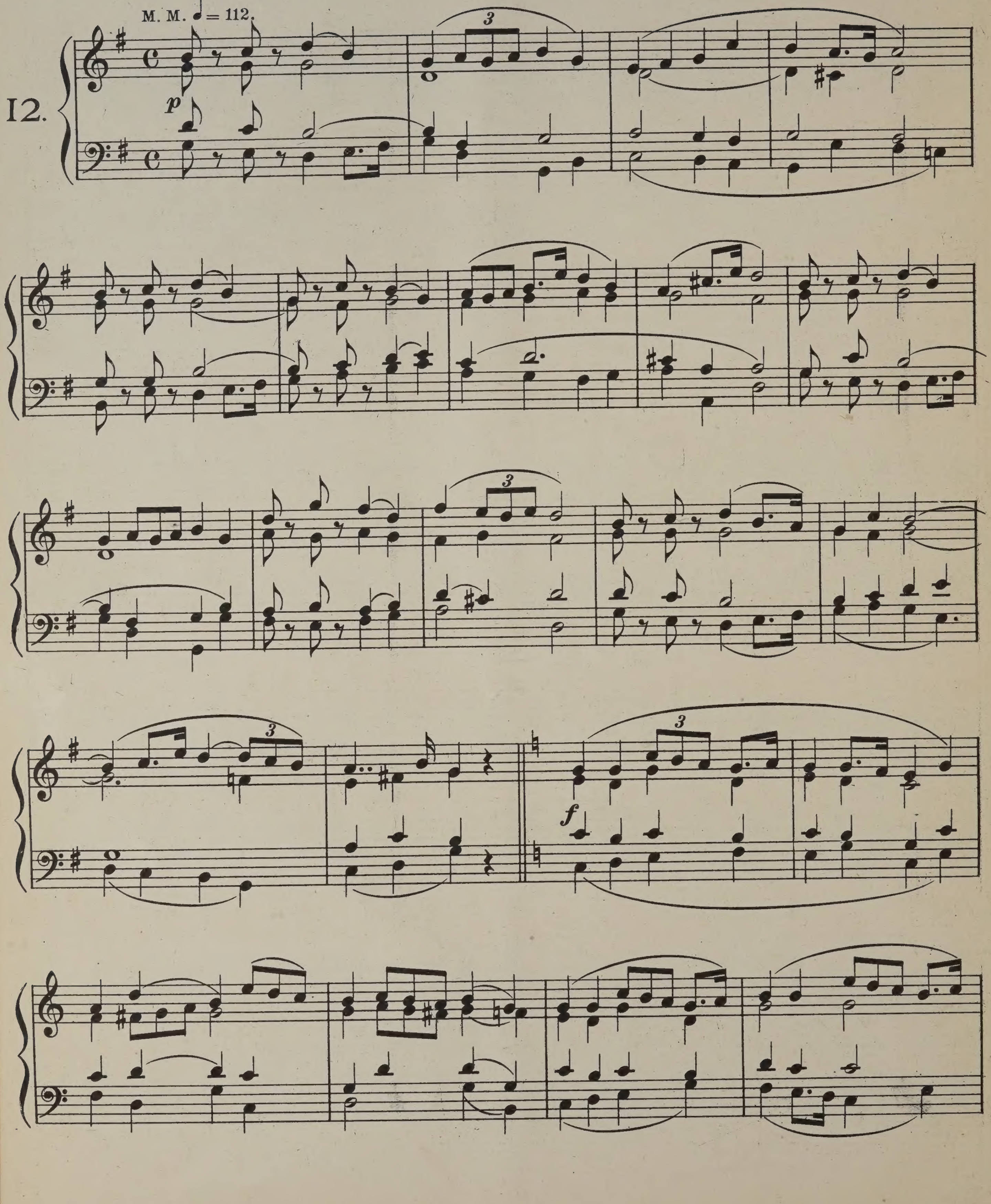
Moderato.

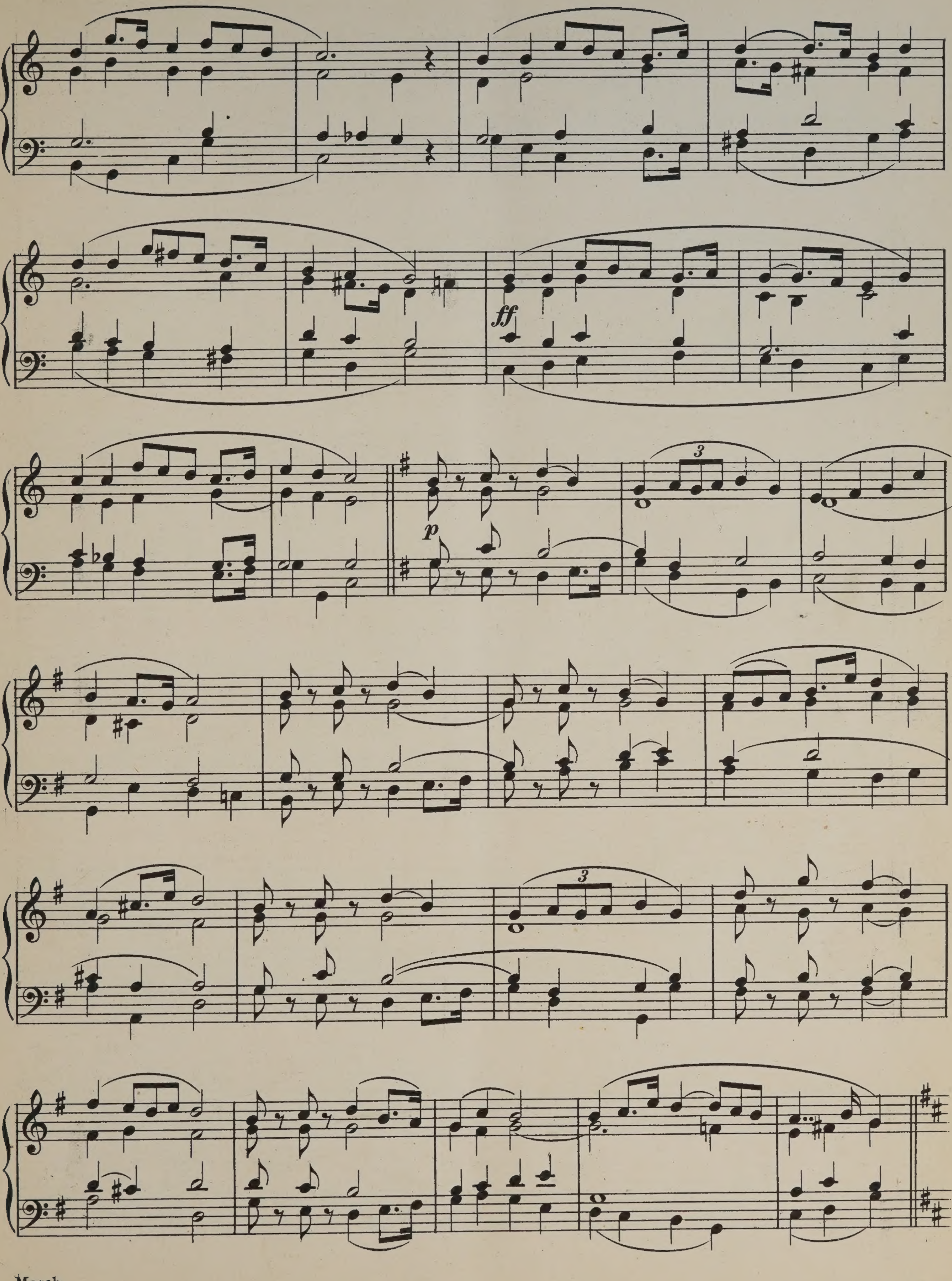

p
3
pp
rall.
slower.
morendo

Moderato.

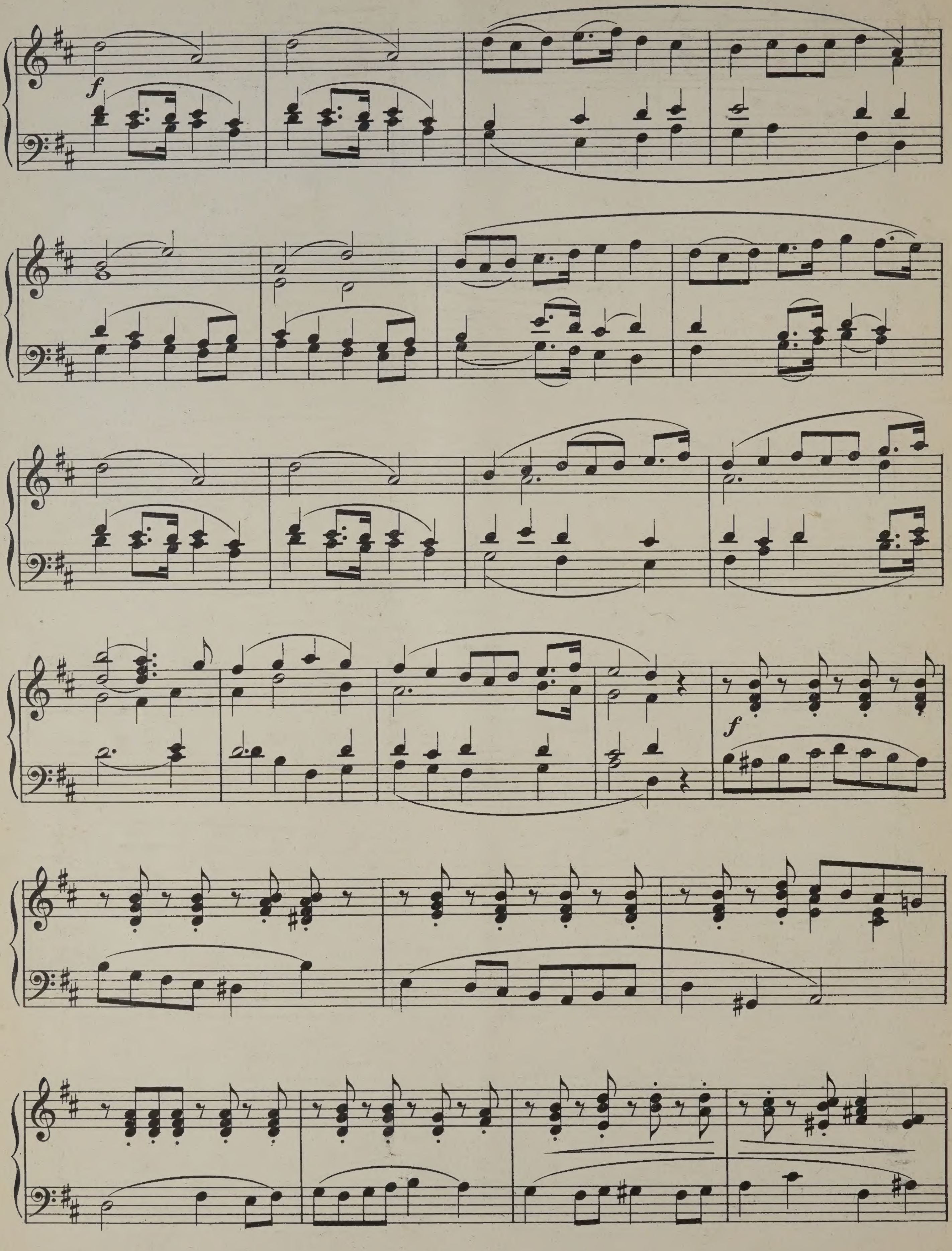
March.

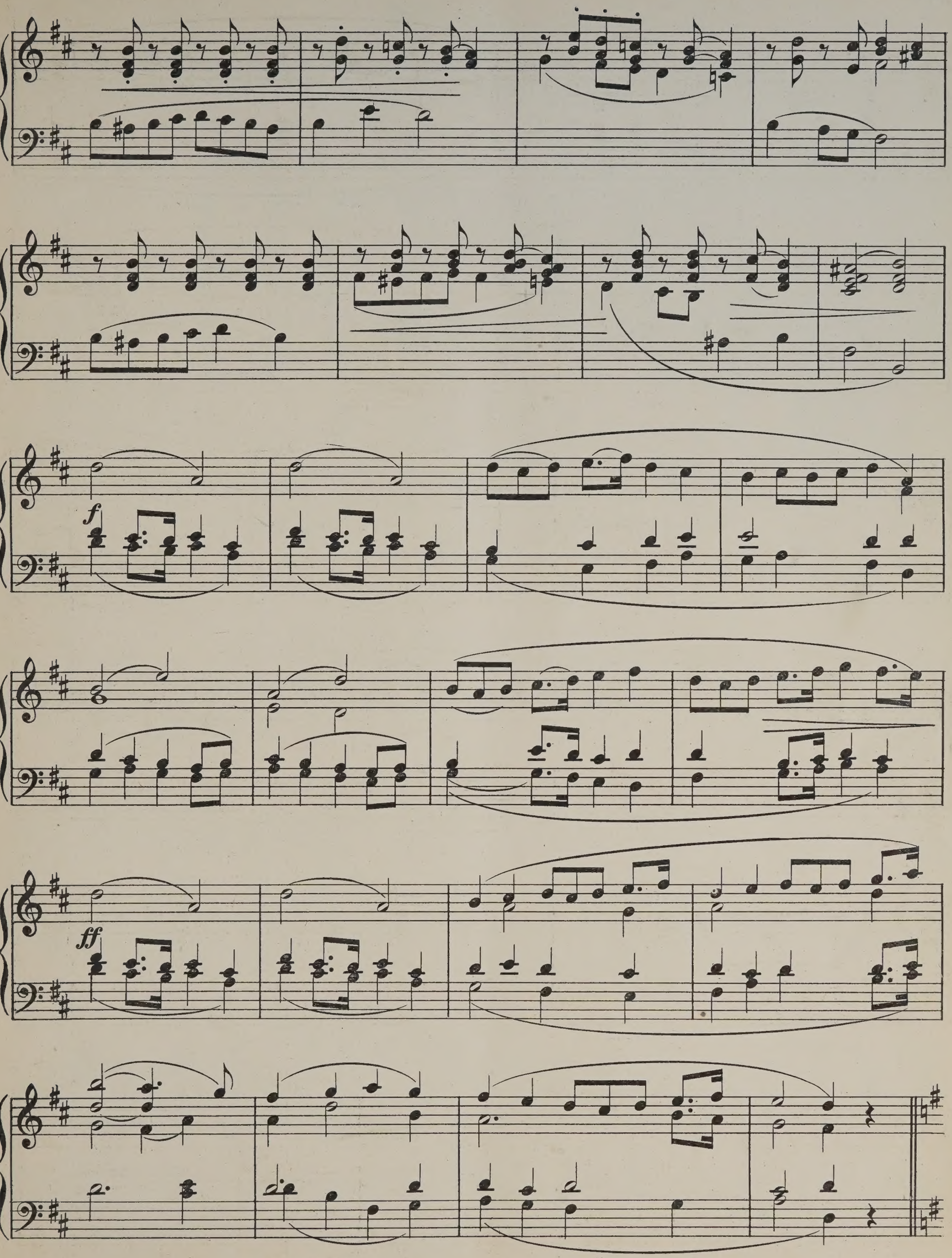
12.

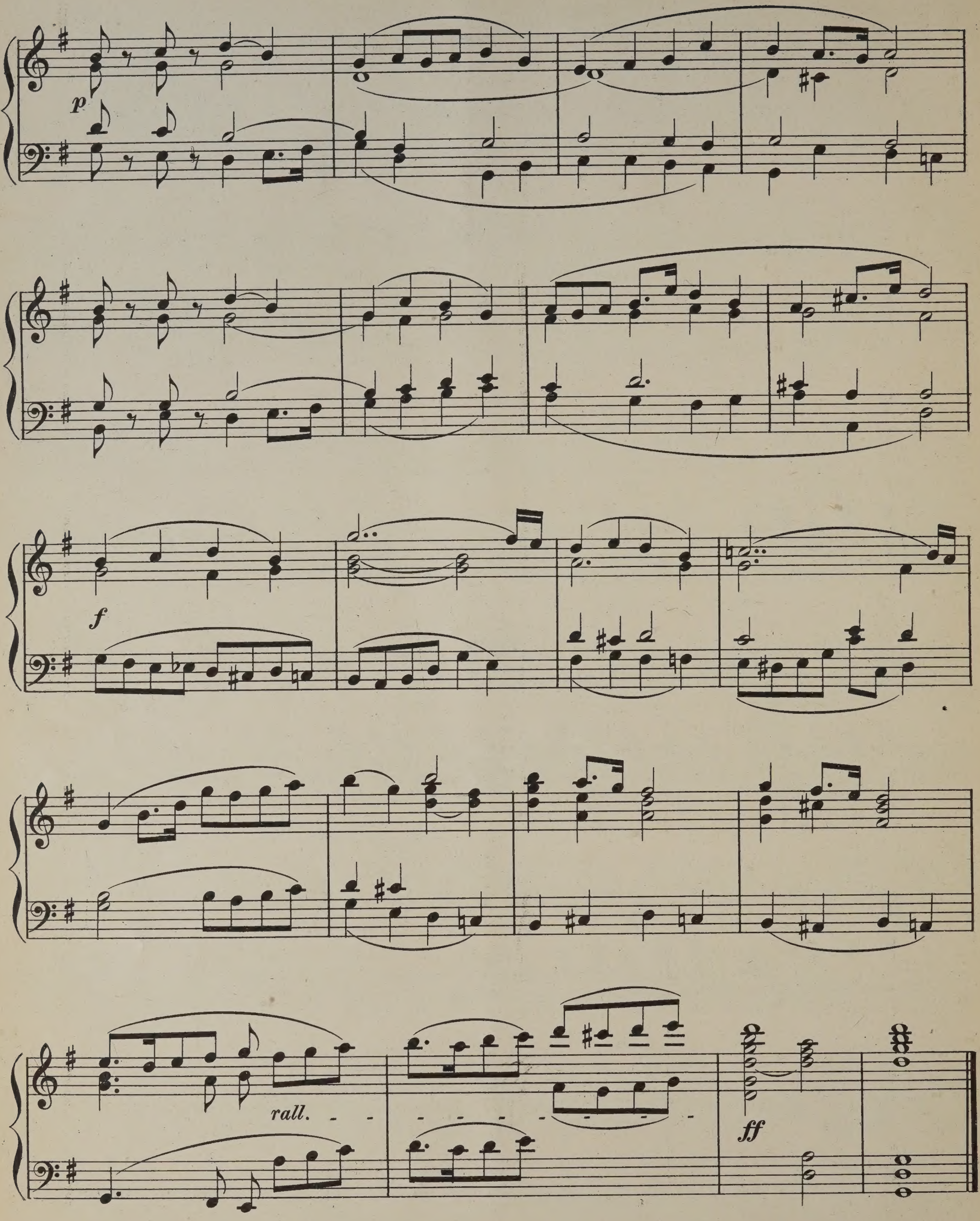

M. M. ♩ = 112.
p
3
3
3
3
f
3



March.


f
f


f
ff


p
f
rall.
ff

EDITION DONAJOWSKI.

St. BERNARD

Choice Extracts

FOR THE
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OR
AMERICAN ORGAN

ARRANGED BY

A. PHILLIPS.

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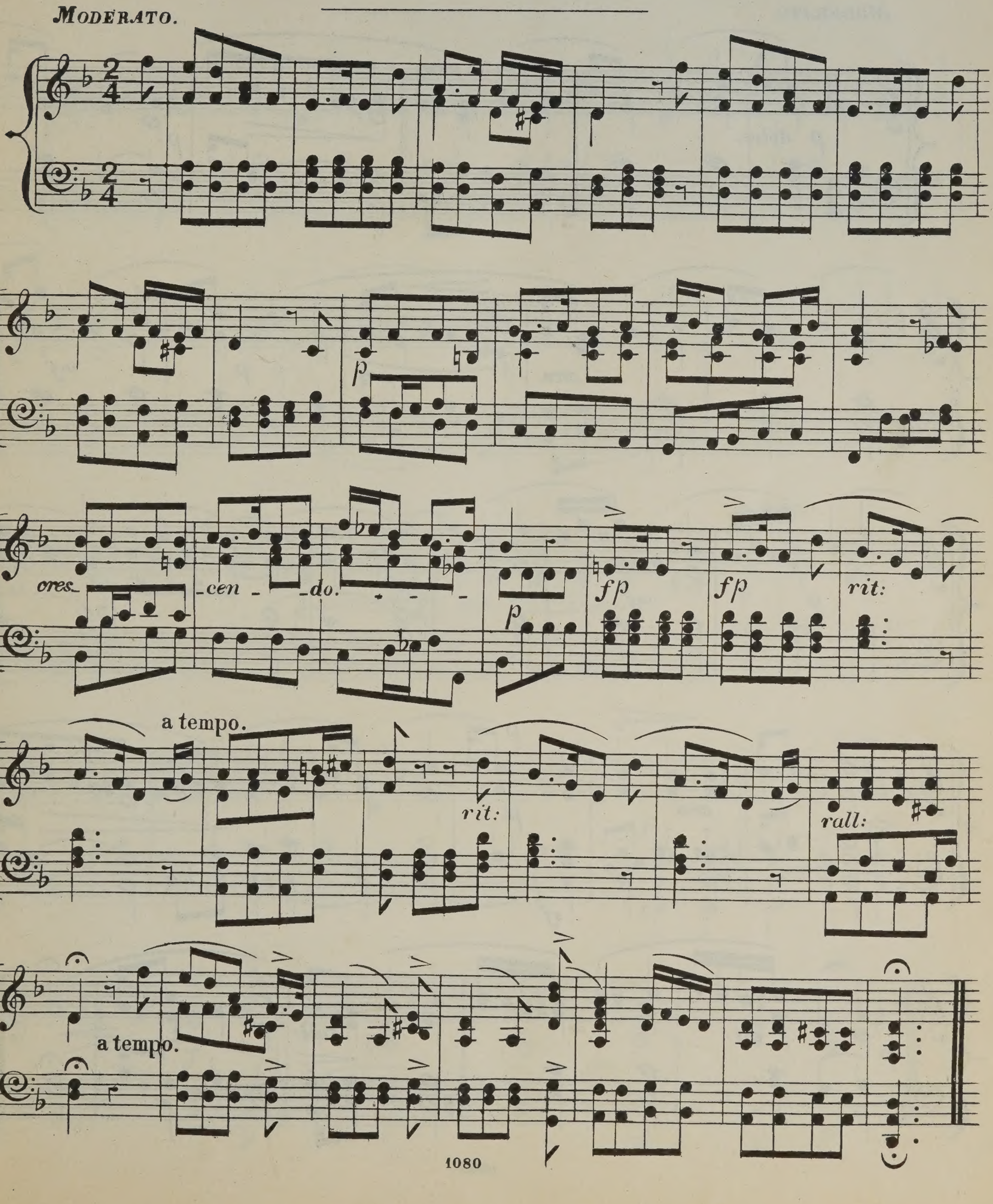
WEIRD VISIONS.

SCHUBERT.

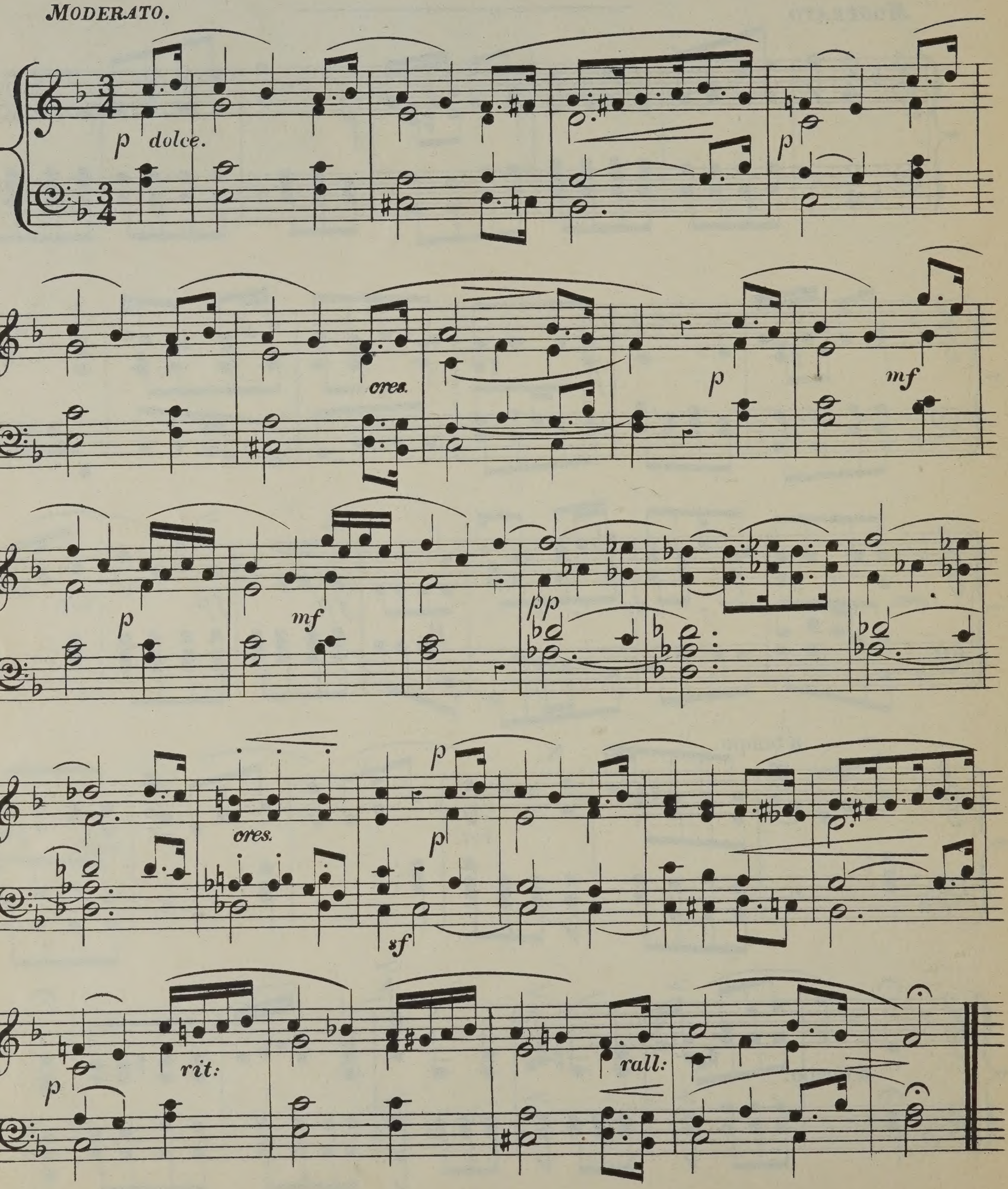
Weird visions rise before me,
As down the glen I stray,
Their influence strange steals o'er me
And haunts me through the day.


Moderato.
p
cres-
-cen-
-do.
p
fp
fp
rit:
a tempo.
rit:
rall:
a tempo.

TO ALICE.

BEETHOVEN.

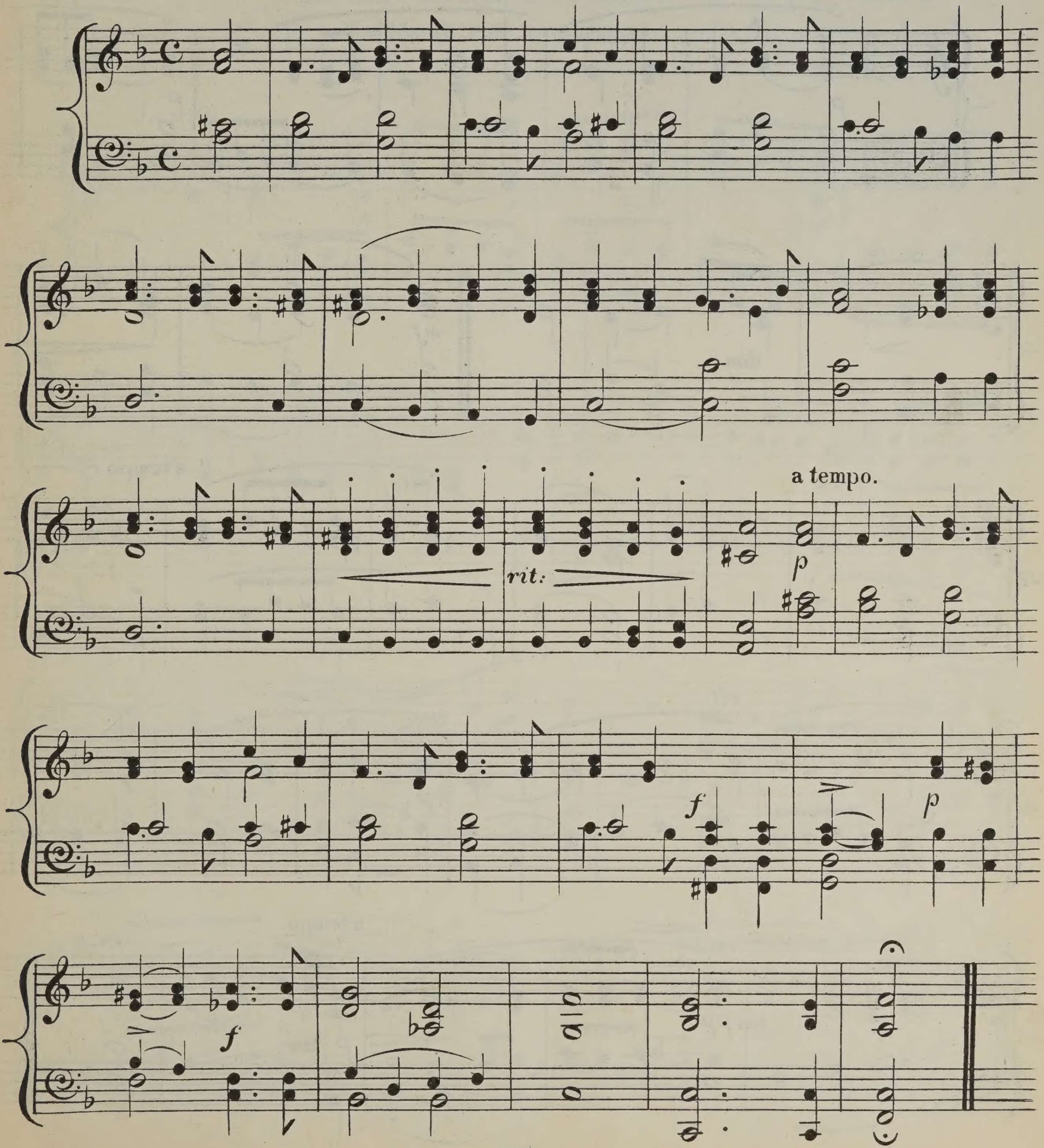
Gentle sleeper! Heaven keep her
In infancy's day!
Joys the brightest, griefs the lightest,
Be hers through life's way!


MODERATO.
p dolce.
p
cres.
p
mf
p
mf
pp
cres.
p
p
sf
p
rit:
rall:

THE CAVERN.

MENDELSSOHN.

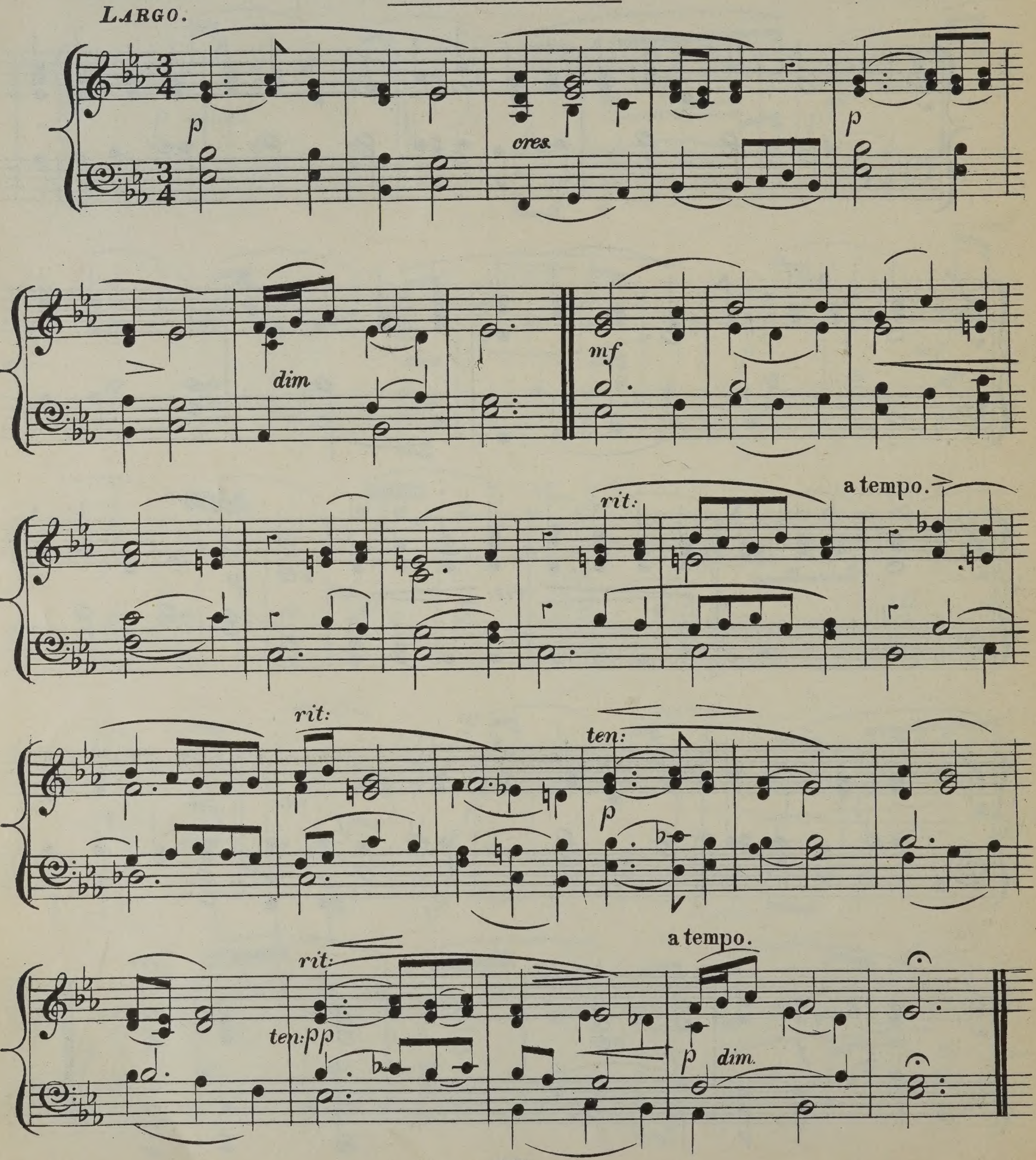
Deep, dark, mysterious hollow!
Who can thy recesses follow,
Where thou lov'st the surge to swallow
With majestic roar.



VERDI PRATI.

HANDEL.

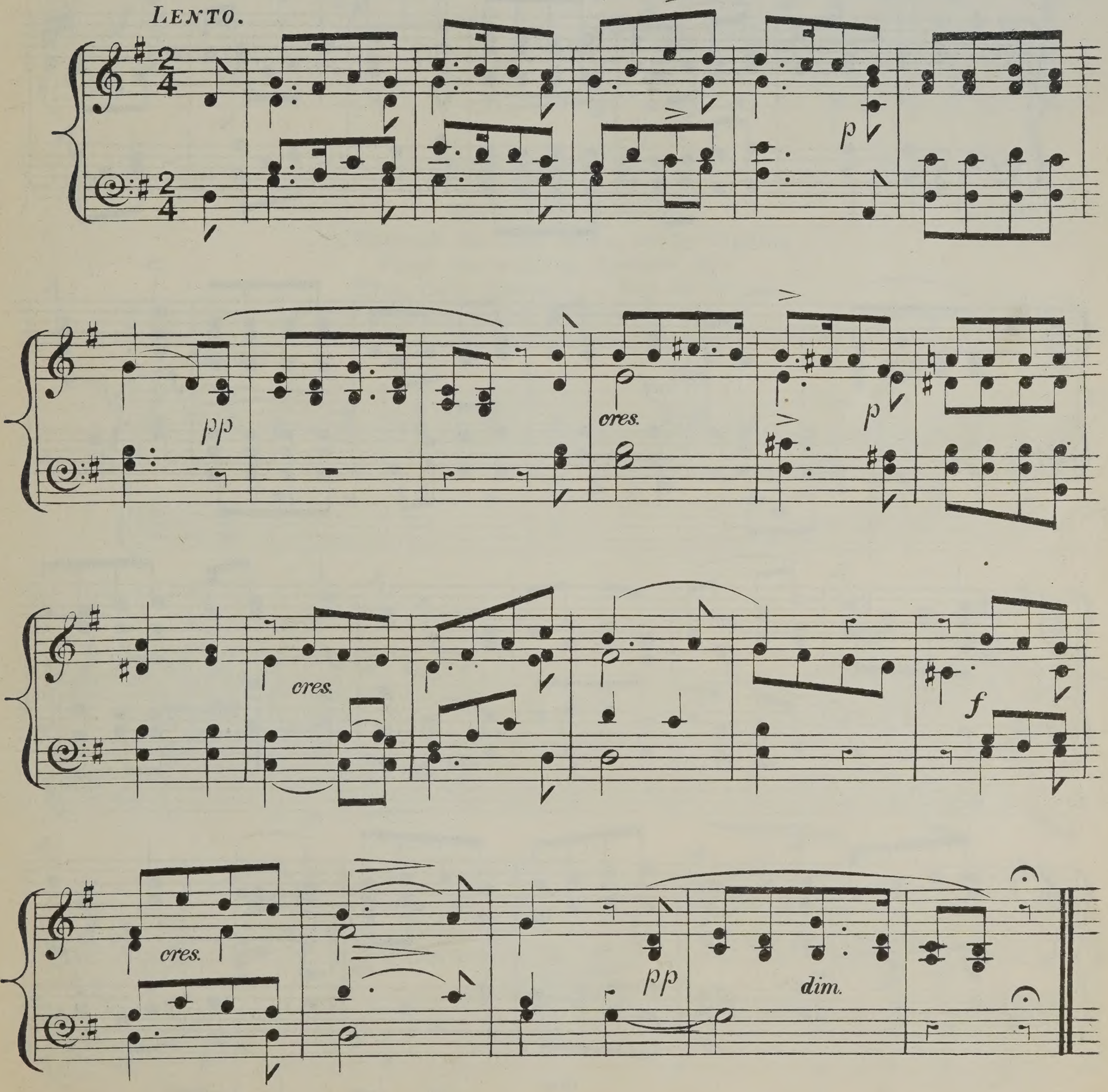
Verdant meadows, fields the fairest,
Scenes the rarest
Meet my gaze:
Silent streams are life bestowing,
Onward flowing
All their days.


Largo.
p
cres.
p
dim
mf
rit:
a tempo.
rit:
ten:
p
rit:
ten:pp
a tempo.
p
dim.

THE THRUSH.

MENDELSSOHN.

The shower is o'er; along the lane,
See glittering brightly with the rain,
The ivy-covered fences.
And hark! his interrupted strain,
The thrush now recommences.

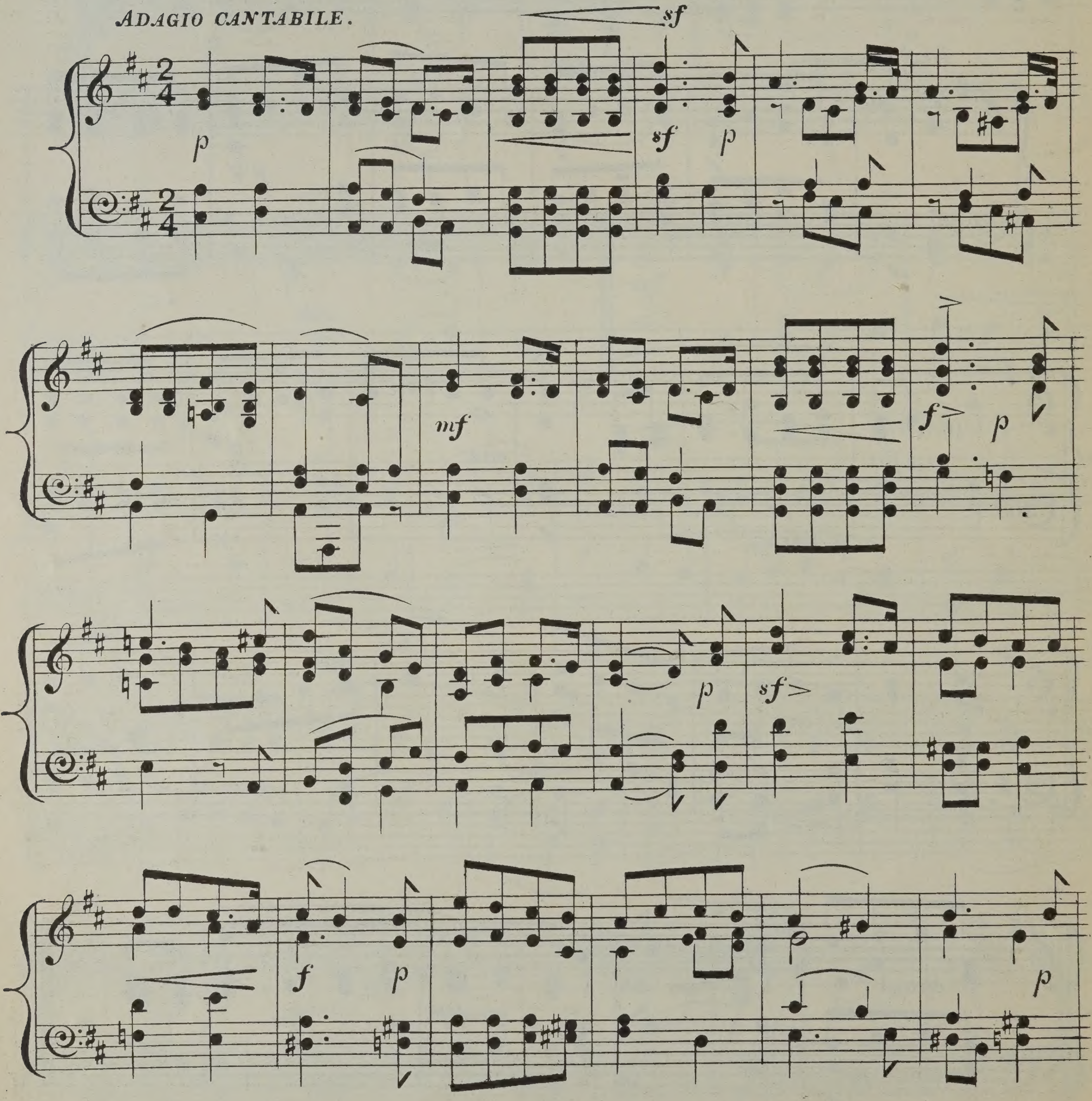

LENTO.
p
pp
cres.
p
cres.
f
cres.
pp
dim.

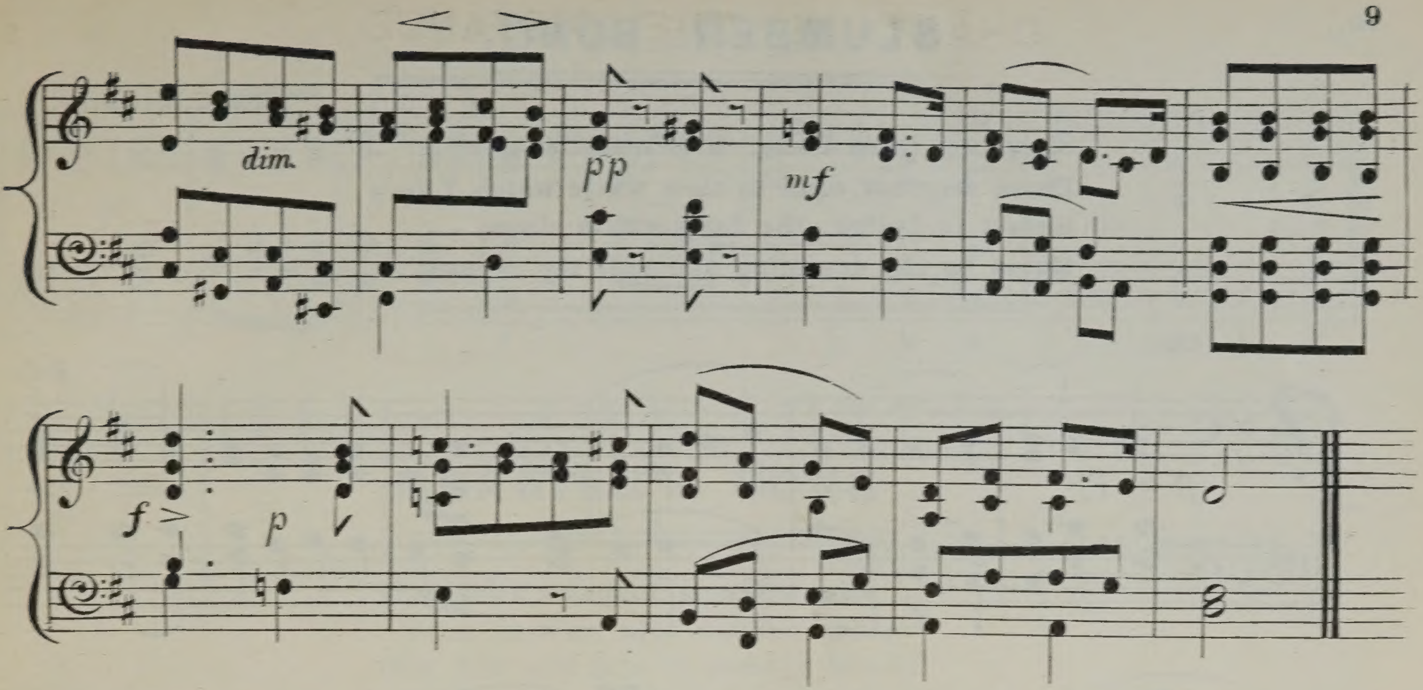
CHANT IN THE DISTANCE.

MENDELSSOHN.

O'er fen and reedy mere,
Borne on the swelling wind,
The funeral chant and muffled drums are sounding:
Weep o'er a hero's bier,
A hero brave and kind,
Whose glory shall through ages be resounding.

ADAGIO CANTABILE.

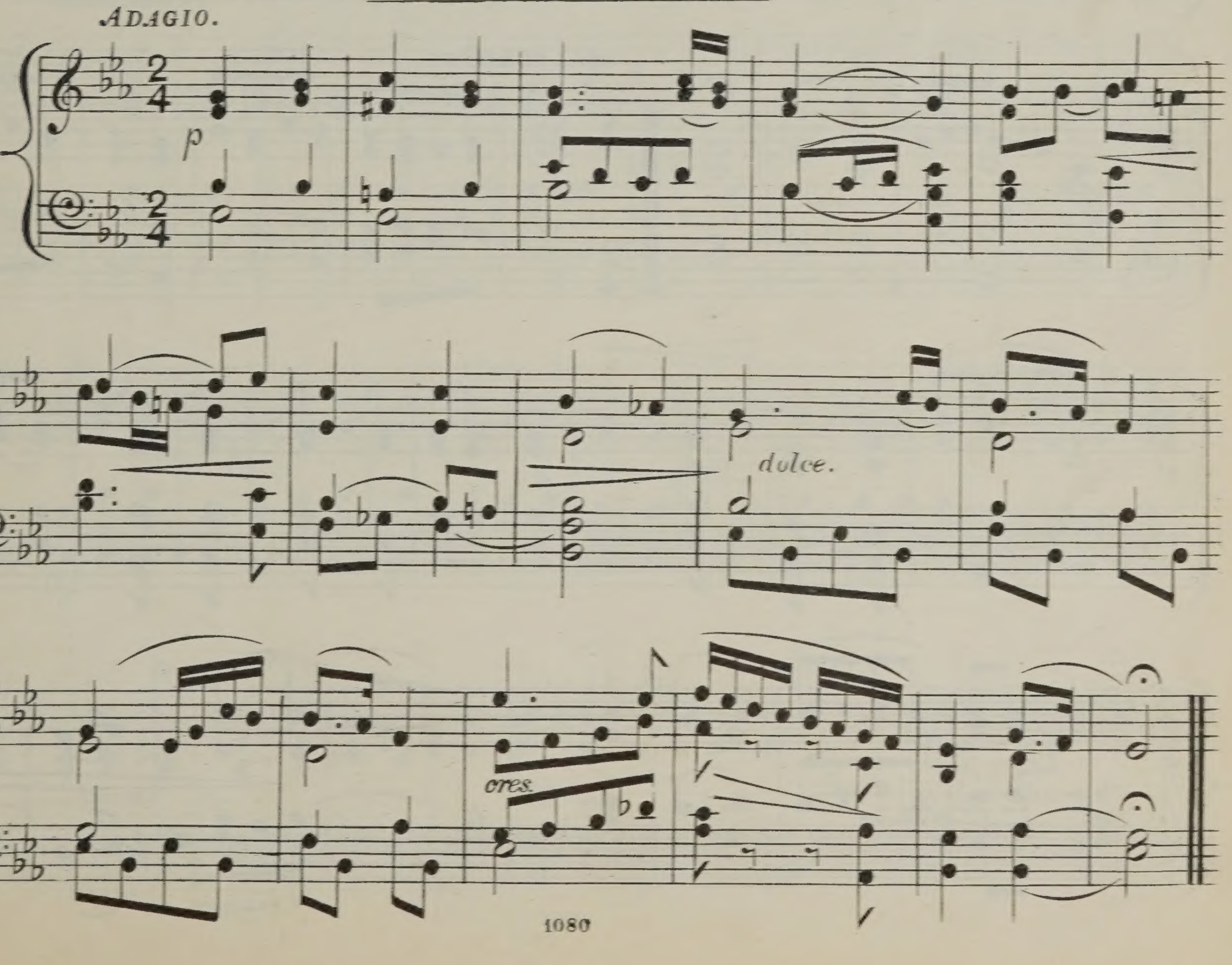




TWILIGHT.

WEBER.

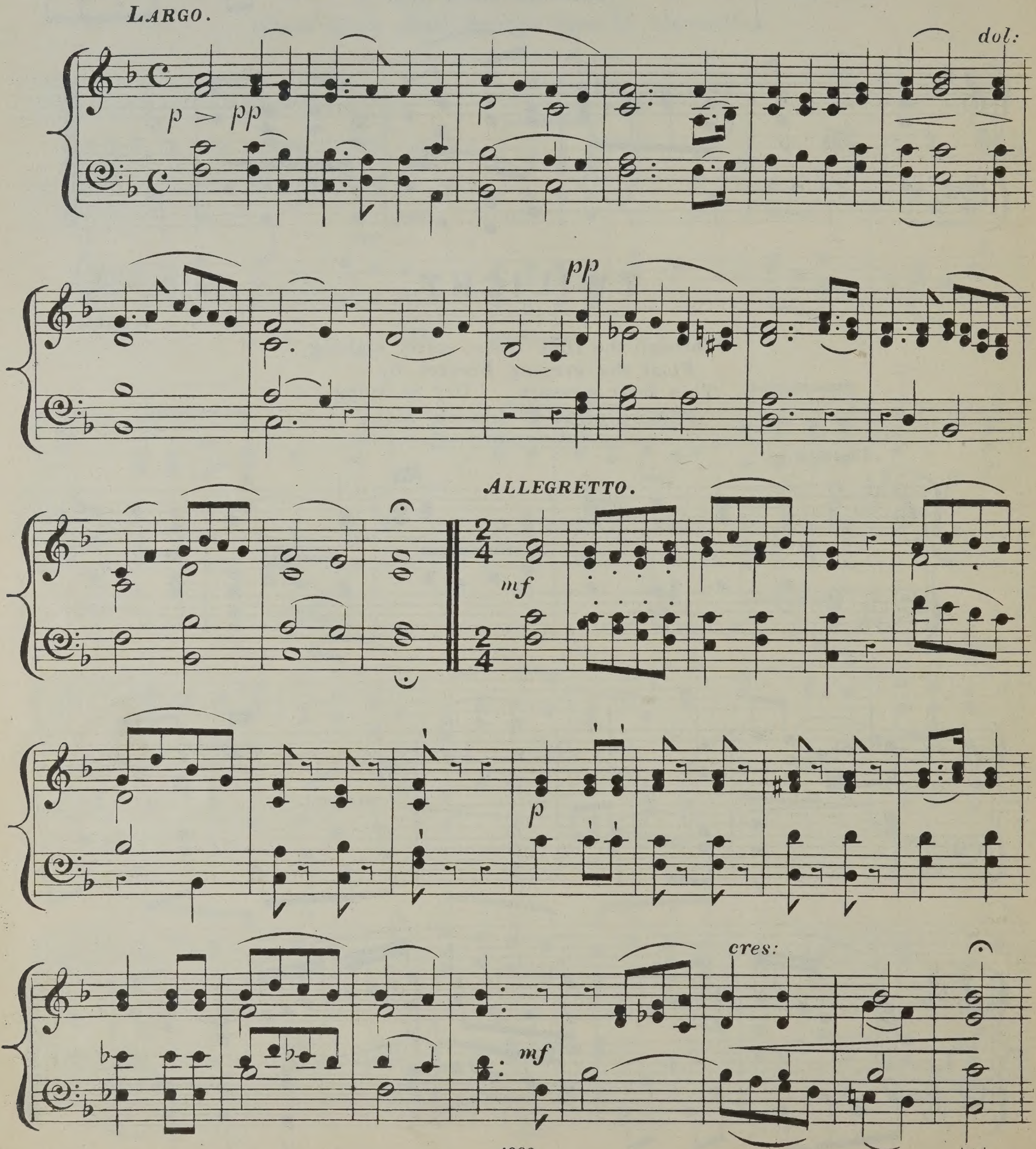
Through the lime trees, softly sighing,
Float the evening breezes by:
This their message—"Day is dying:
Sombre night is drawing nigh."

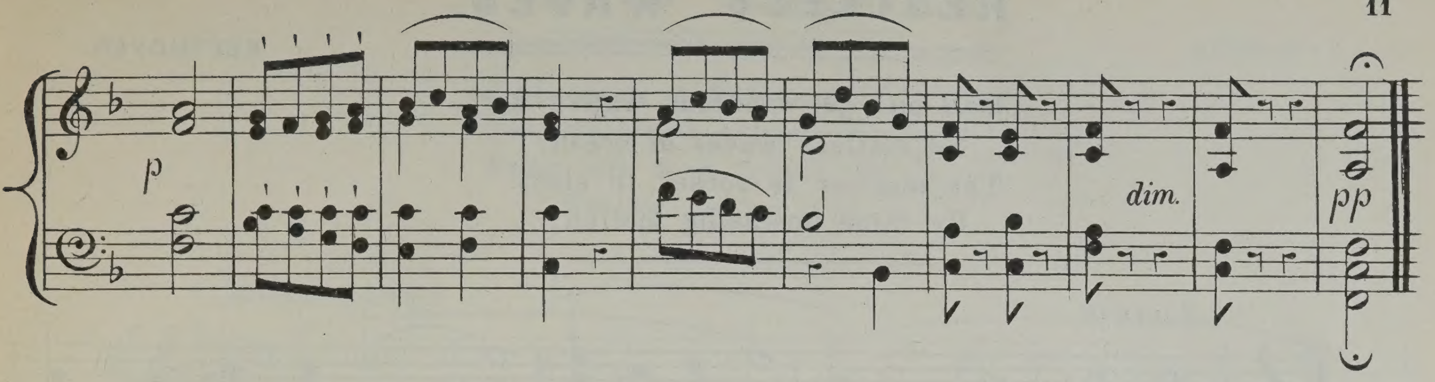

ADAGIO.
p
dolce.
cres.

SLUMBER SONG.

SIR H. BISHOP.

Sleep, my belov'd one, O peacefully sleep;
Harm may not come to thee while watch I keep:
Sunset is fading, the day's at its close,
Sweet be thy dreaming and soft thy repose.

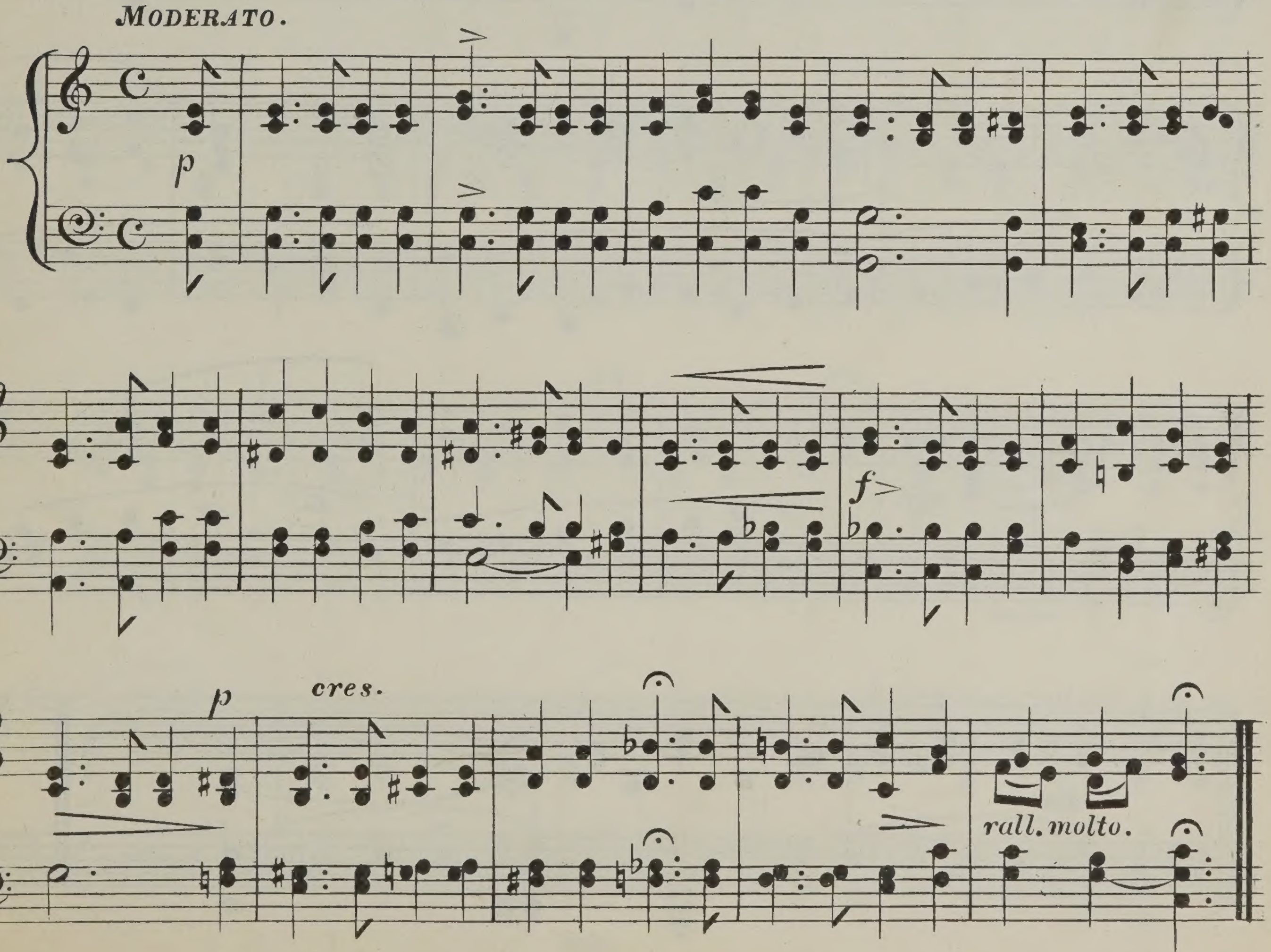

LARGO.
p > pp
dol:
pp
ALLEGRETTO.
mf
p
mf
cres:



MORNING — SONG.

ALFRED PHILLIPS.

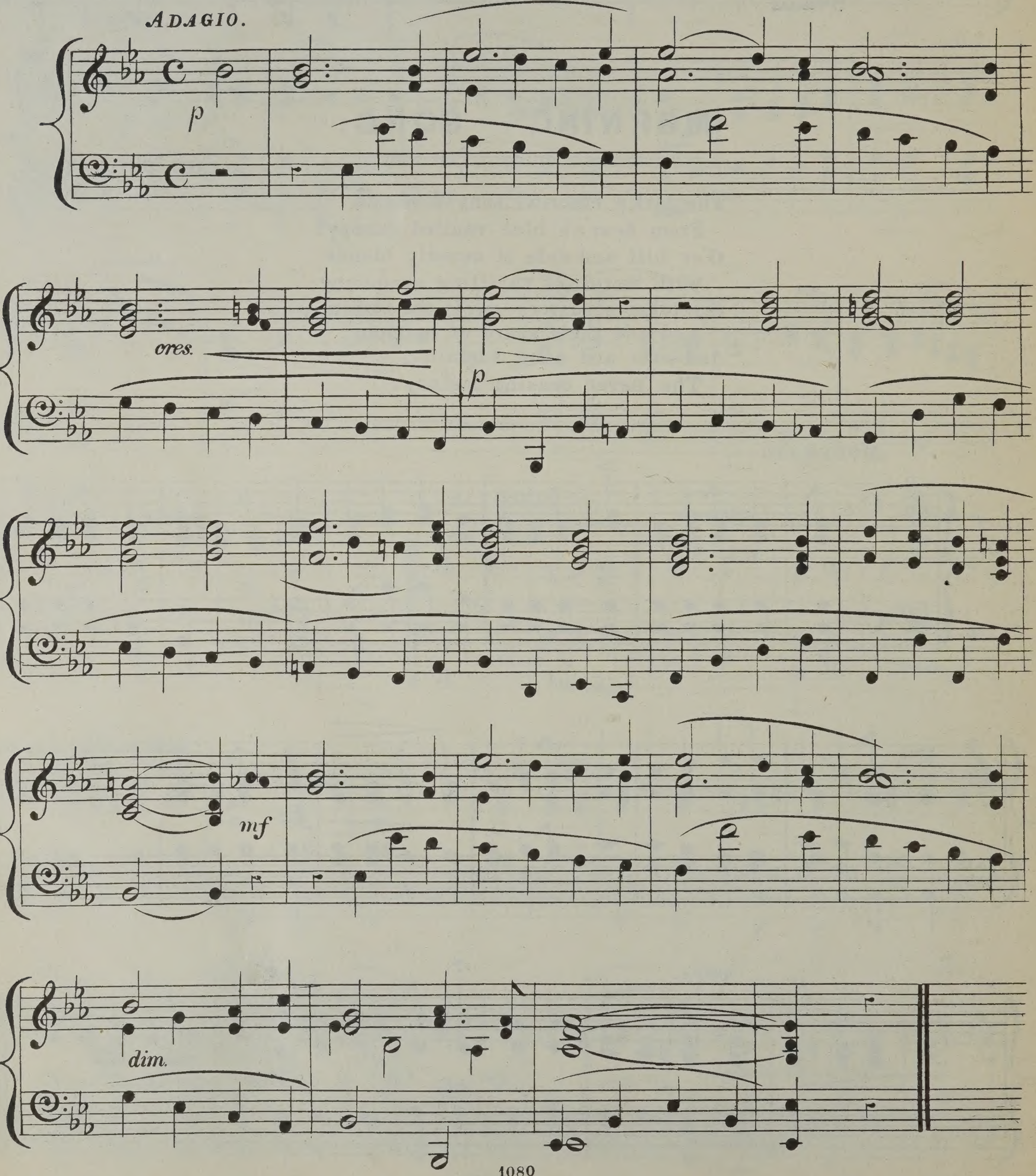
The lark's ethereal song descends
From heav'n's blue-vaulted canopy:
O'er hill and dale it sweetly blends
With morning's thrilling symphony:
For other songsters swell the strain,
And add their share of harmony,
And ever and anon sustain
The never ceasing melody.


MODERATO.
p
f
p
cres.
rall. molto.

RESTLESS WAVES.

BEETHOVEN.

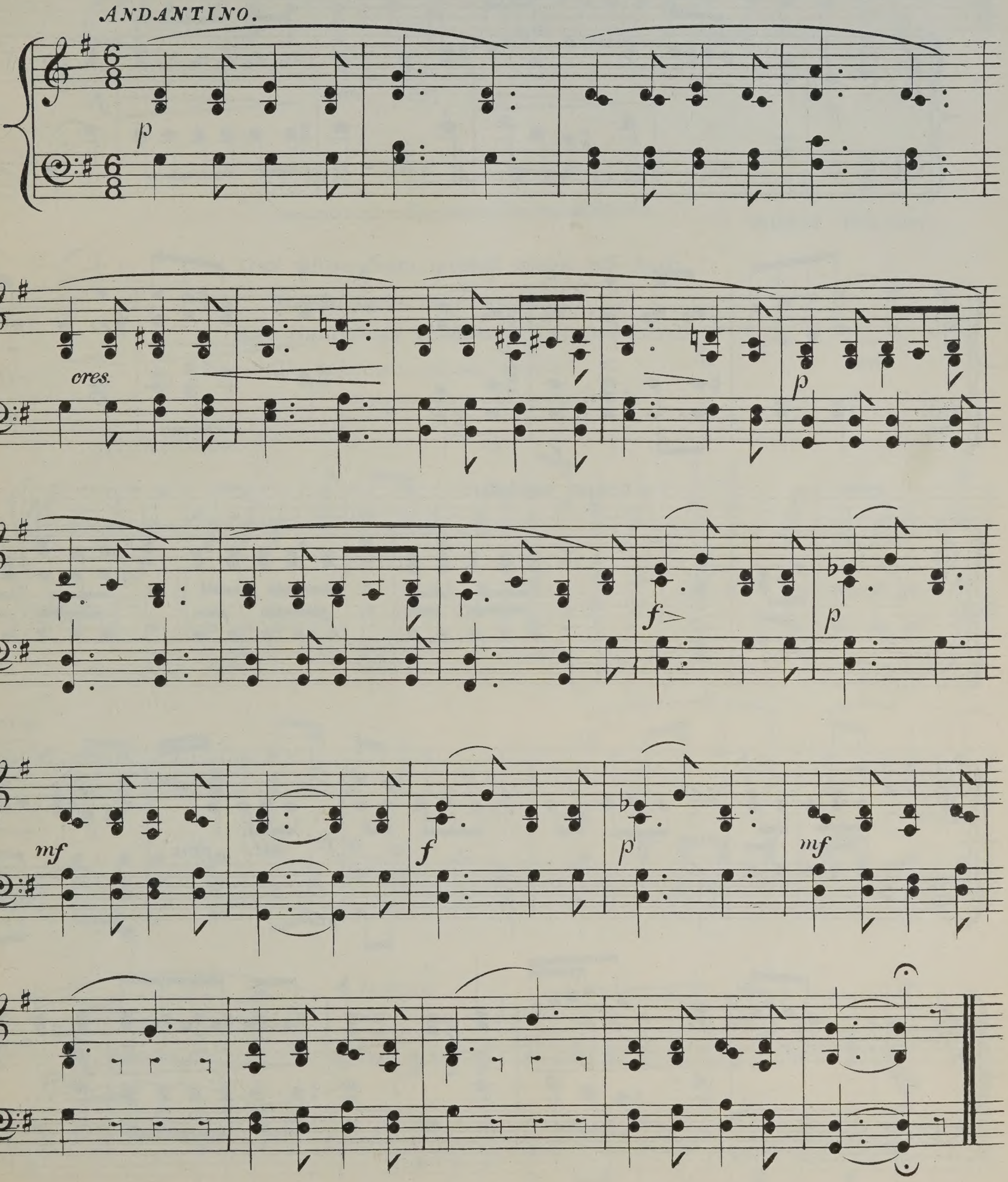
Roll on! ye wondrous waters deep,
Ye restless waves of ocean:
The mariner is rocked to sleep
By thine unceasing motion.


ADAGIO.
p
cres.
p
mf
dim.

LADY FAIR.

ROSSINI.

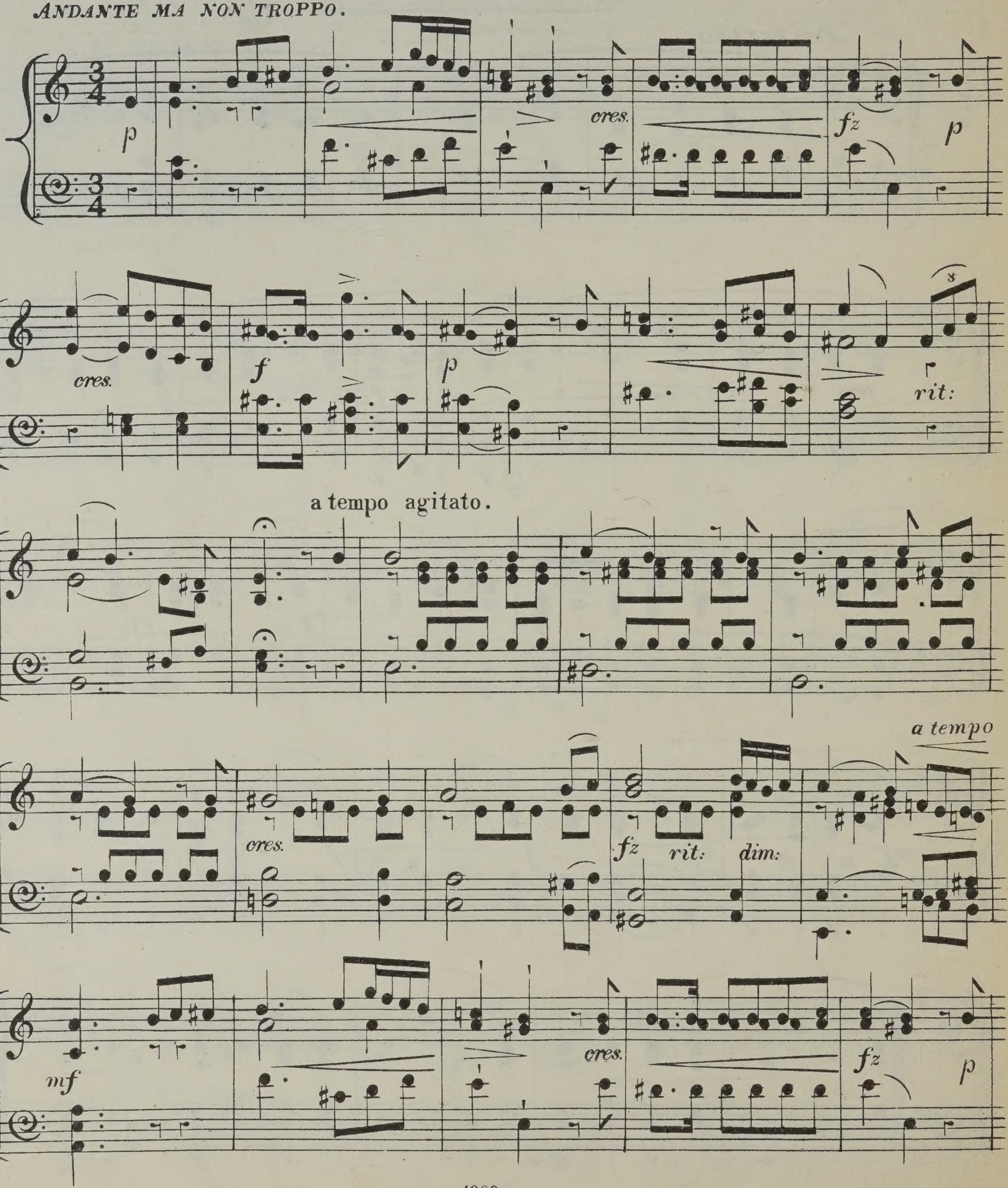
Lady fair, befriend us,
Dangers great attend us,
From our foes defend us,
Shelter us we pray.

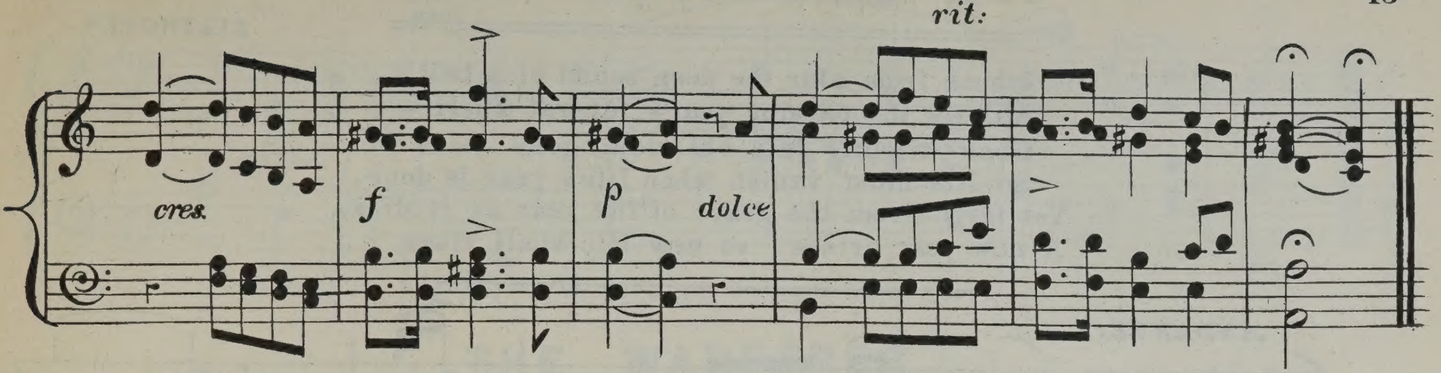

ANDANTINO.
p
cres.
p
f
p
mf
f
p
mf

INQUIETUDE.

BEETHOVEN.

Be still my heart! and cease thy rapid beating;
Can I no longer thee control?
Resistless now impelled - anon retreating -
Fain would I rest my weary soul!


ANDANTE MA NON TROPPO.
p
cres.
fz
p
cres.
f
p
rit:
a tempo agitato.
a tempo
cres.
fz
rit:
dim:
mf
cres.
fz
p

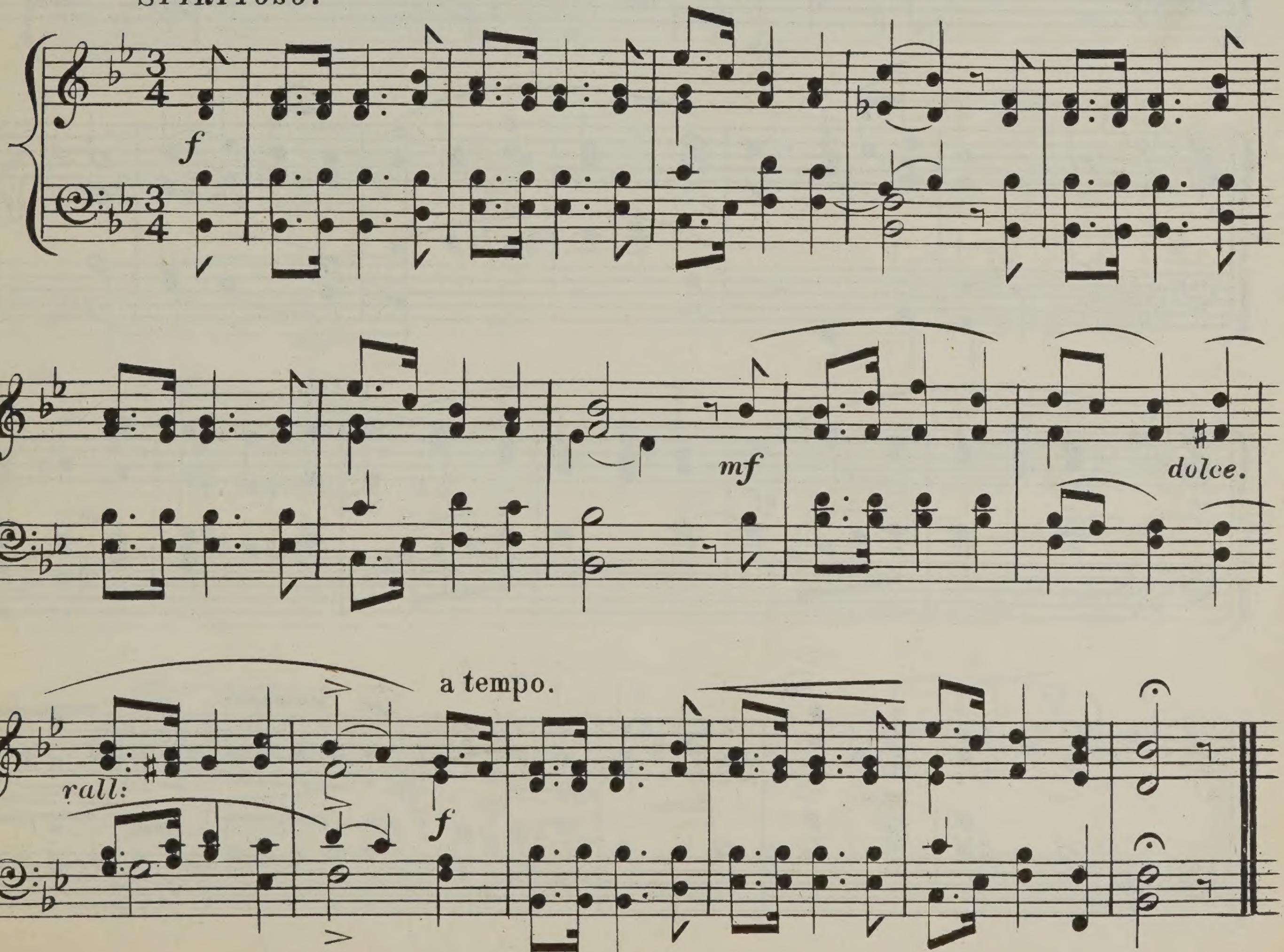

rit:
cres.
f
p
dolce

THE SEA-KINGS.

NORSE MELODY.

O'er white foam-crested waves we dash,
No tempest's rage we heed!
Let light'nings flash and thunders crash,
To conquest on we speed!

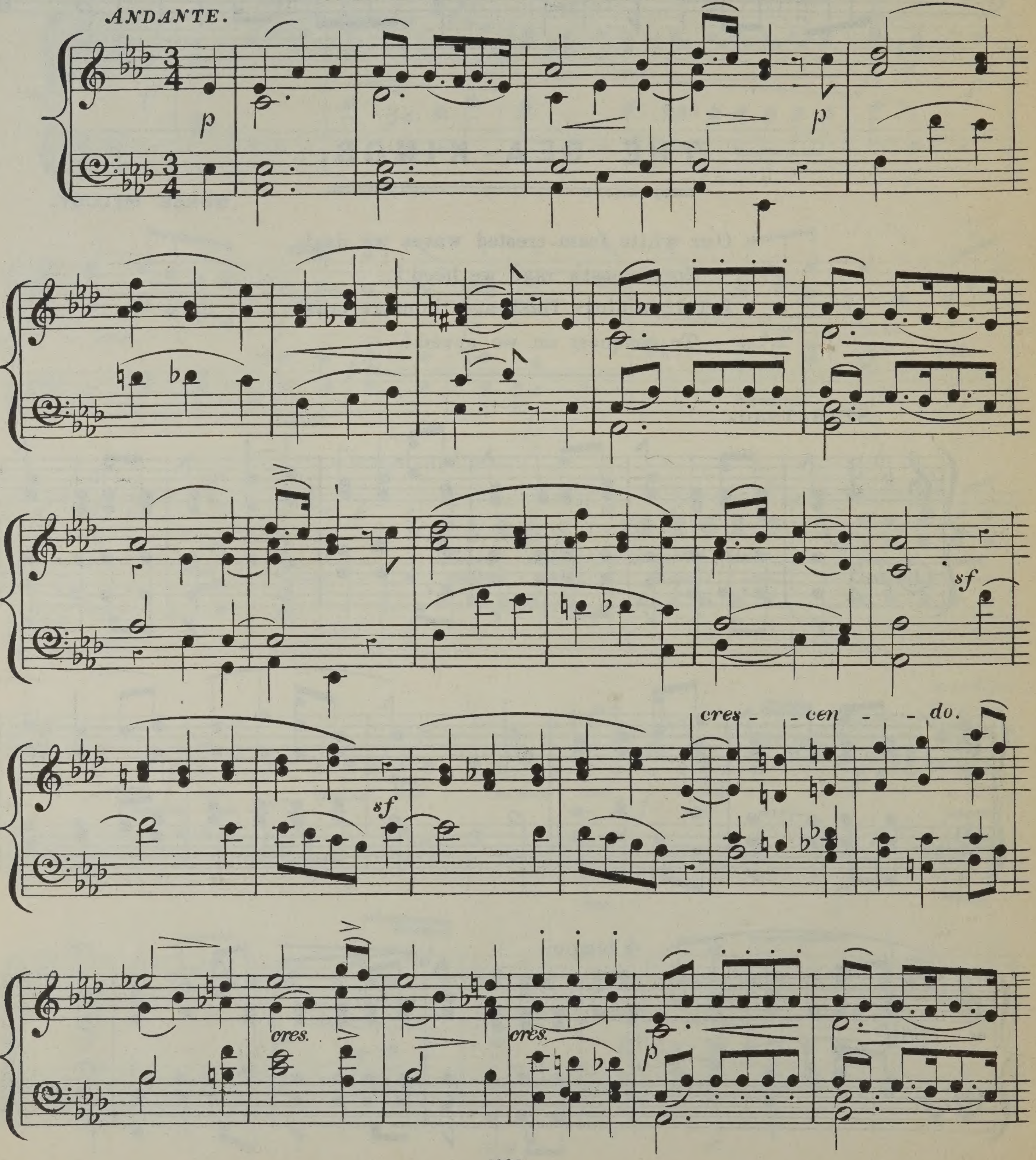
SPIRITOSO.

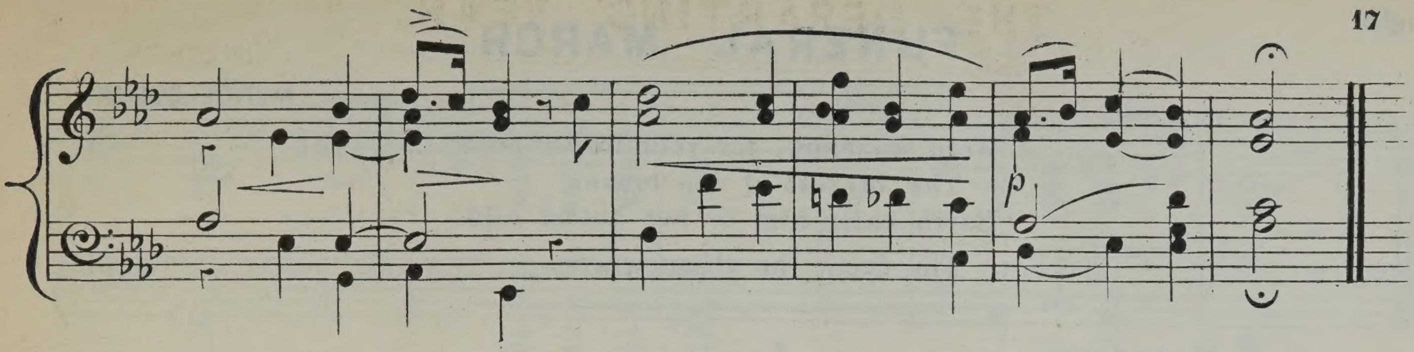

f
mf
dolce.
rall:
a tempo.
f

THE DEPARTING YEAR.

BEETHOVEN.

I hear from afar the deep sound of a bell,
Ah! 'tis the passing year's funeral knell:
Gone- silently into oblivion, gone -
So life must vanish when life's year is done.
Yet forth from the grave of the year as it dies,
A new year arises: so new life shall rise.


ANDANTE.
p
p
sf
sf
cres - - cen - - do.
cres.
cres.
p

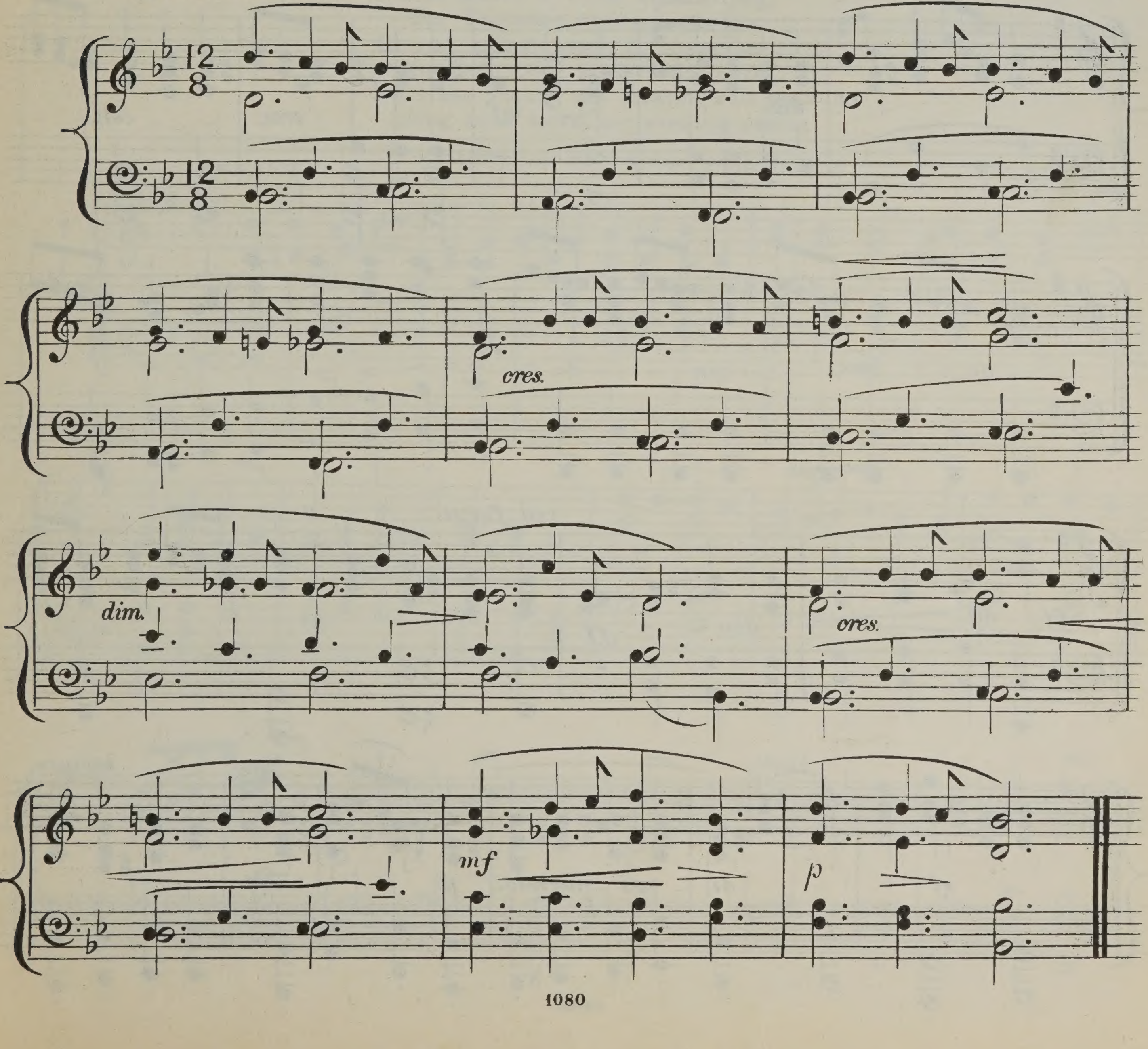


THE WANDERER.

FESCA.

Oft to the homeland my thoughts are returning:
Loved ones to welcome, my bosom is yearning:
Lonely I wander: dark is the night:
Not e'en a star sheds its dim ray of light.

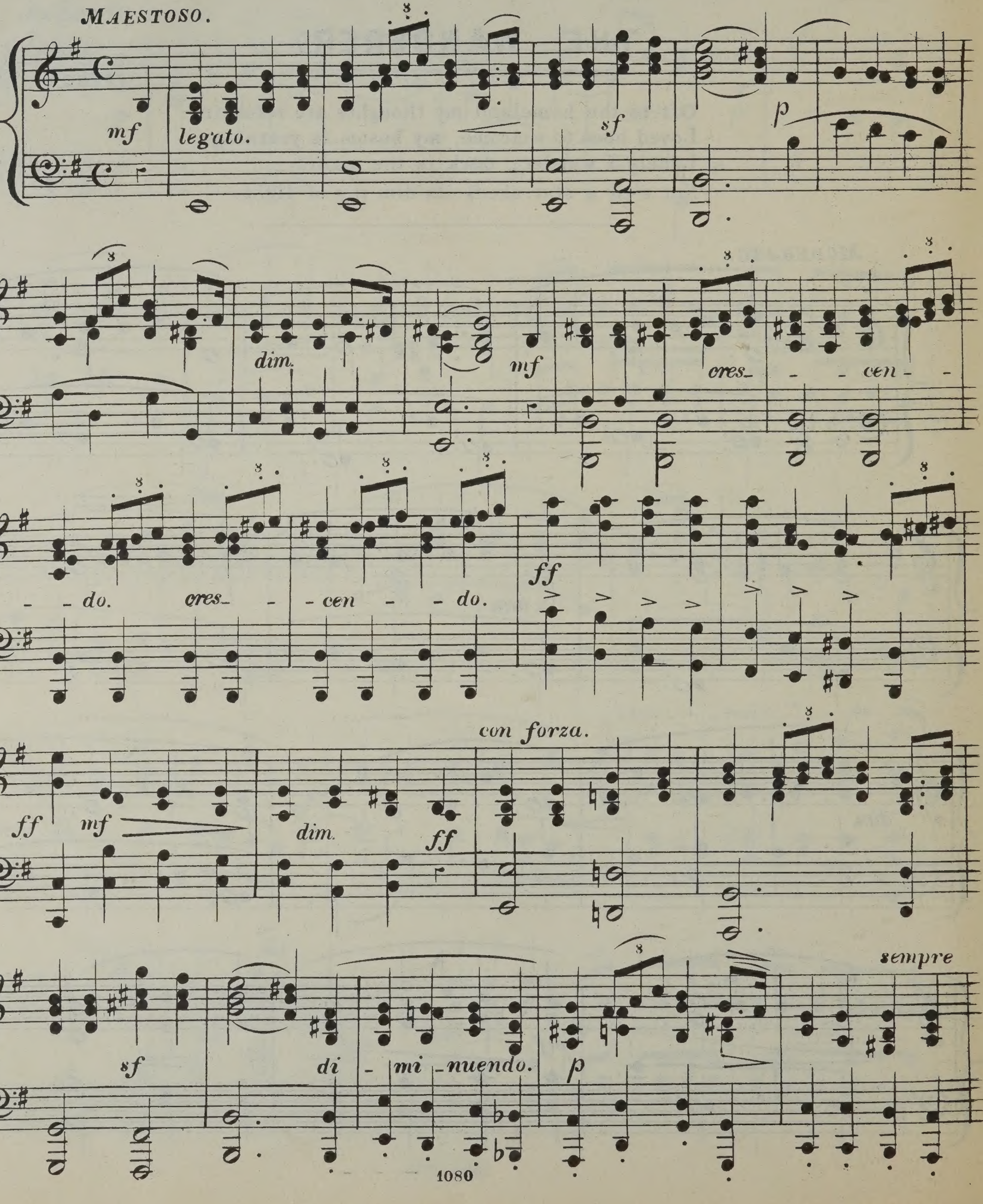
MODERATO.

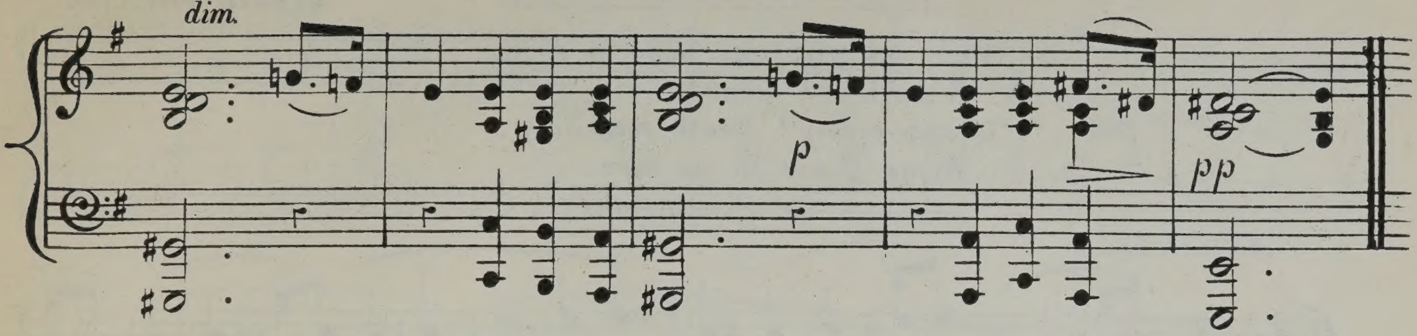


FUNERAL MARCH.

MENDELSSOHN.

Weep, warriors, for your leader bold—
The bravest of the brave:
Earth calls him to her bosom cold,
The deep, the silent grave.

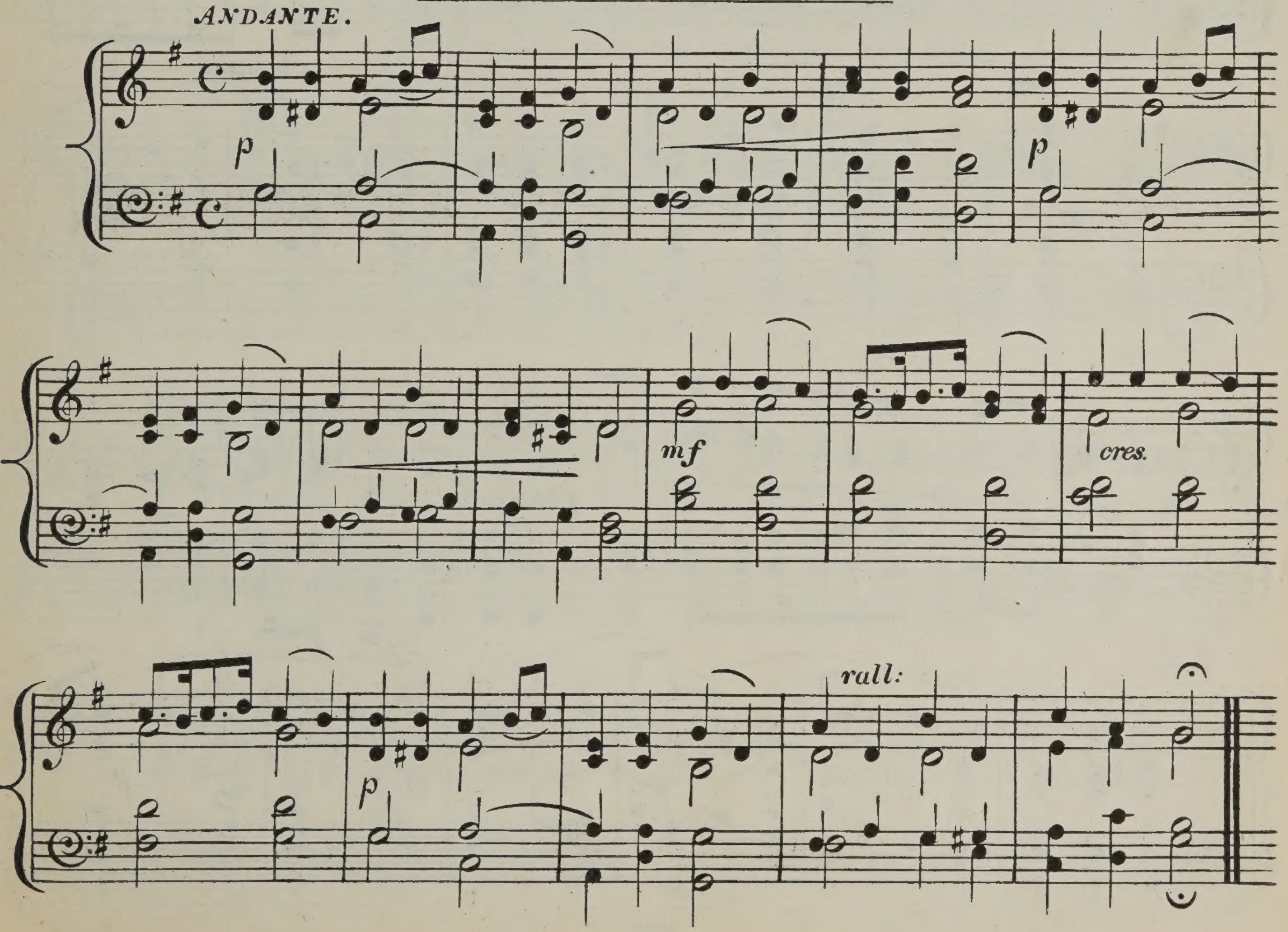

MAESTOSO.
mf
legato.
sf
p
dim.
mf
cres_ - - cen - - do.
cres_ - - cen - - do.
ff
con forza.
ff
mf
dim.
ff
sf
di - mi - nuendo.
p
sempre



PAQUITA'S EVENING PSALM.

BEETHOVEN.

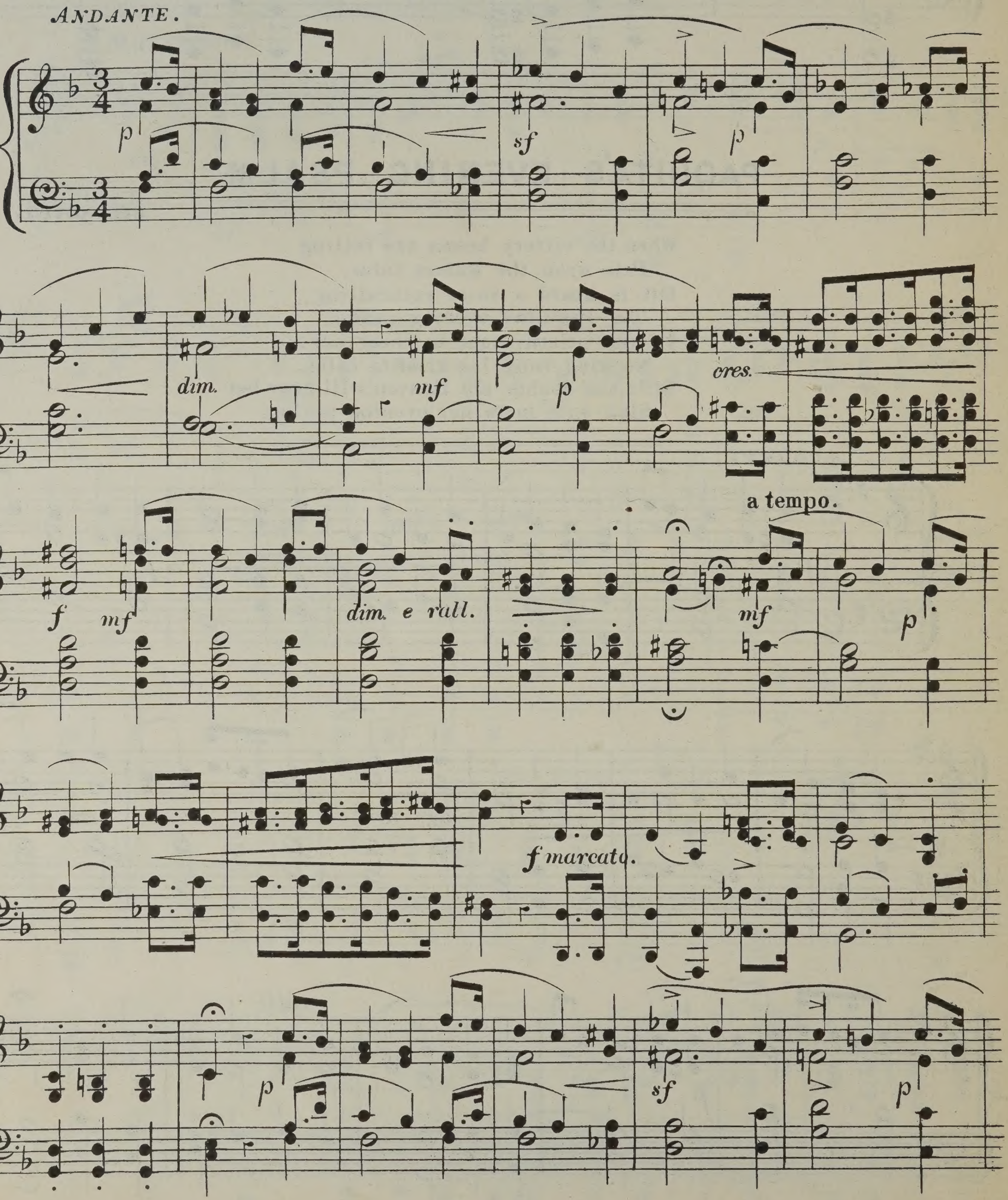
When the silvery beams are falling
Pale upon the waters calm,
Oft is heard a voice enthralling,
'Tis Paquita's evening psalm.
In yon prison, none to cheer her -
No kind voice her grief to calm -
Still she doubts not Heaven will hear her
Sing once more her evening psalm.

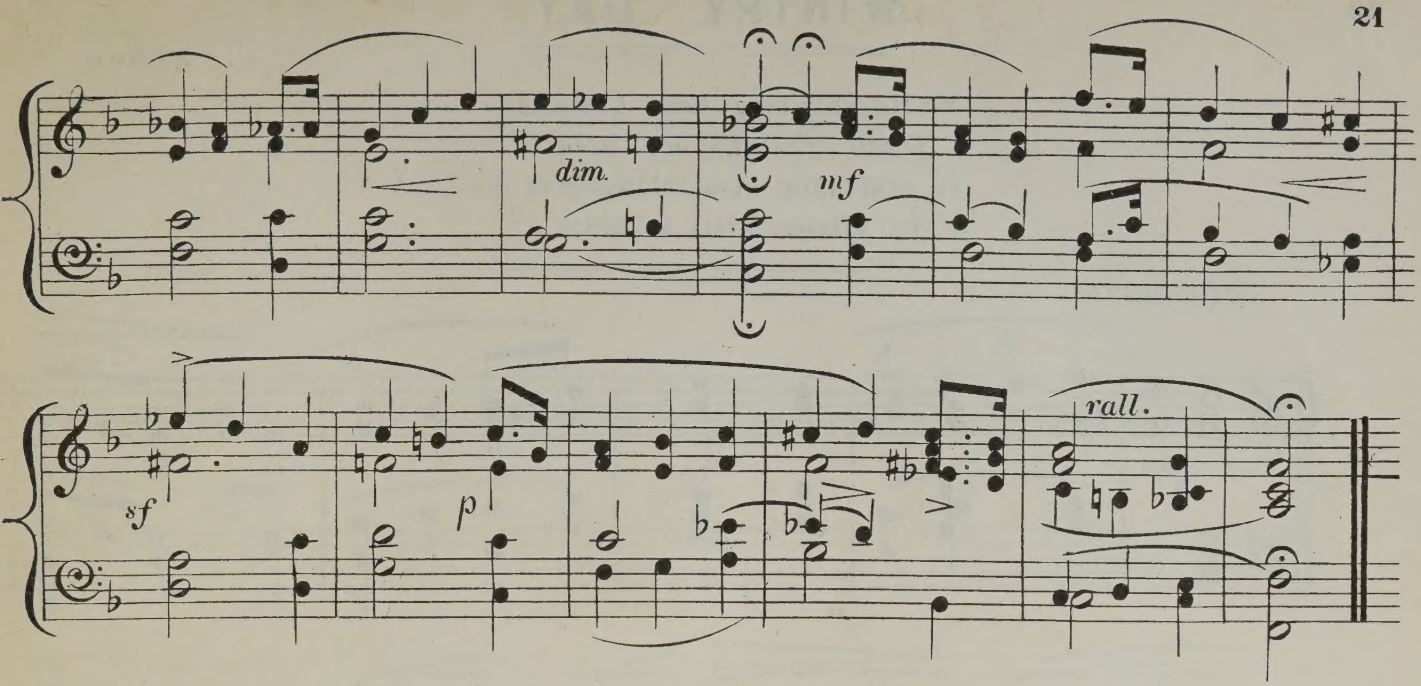


THE CASTAWAY.

ALFRED PHILLIPS.

Vain my sighing: hope is dying:
O solitude drear!
Island lonely! Death may only
Bring peace to me here.

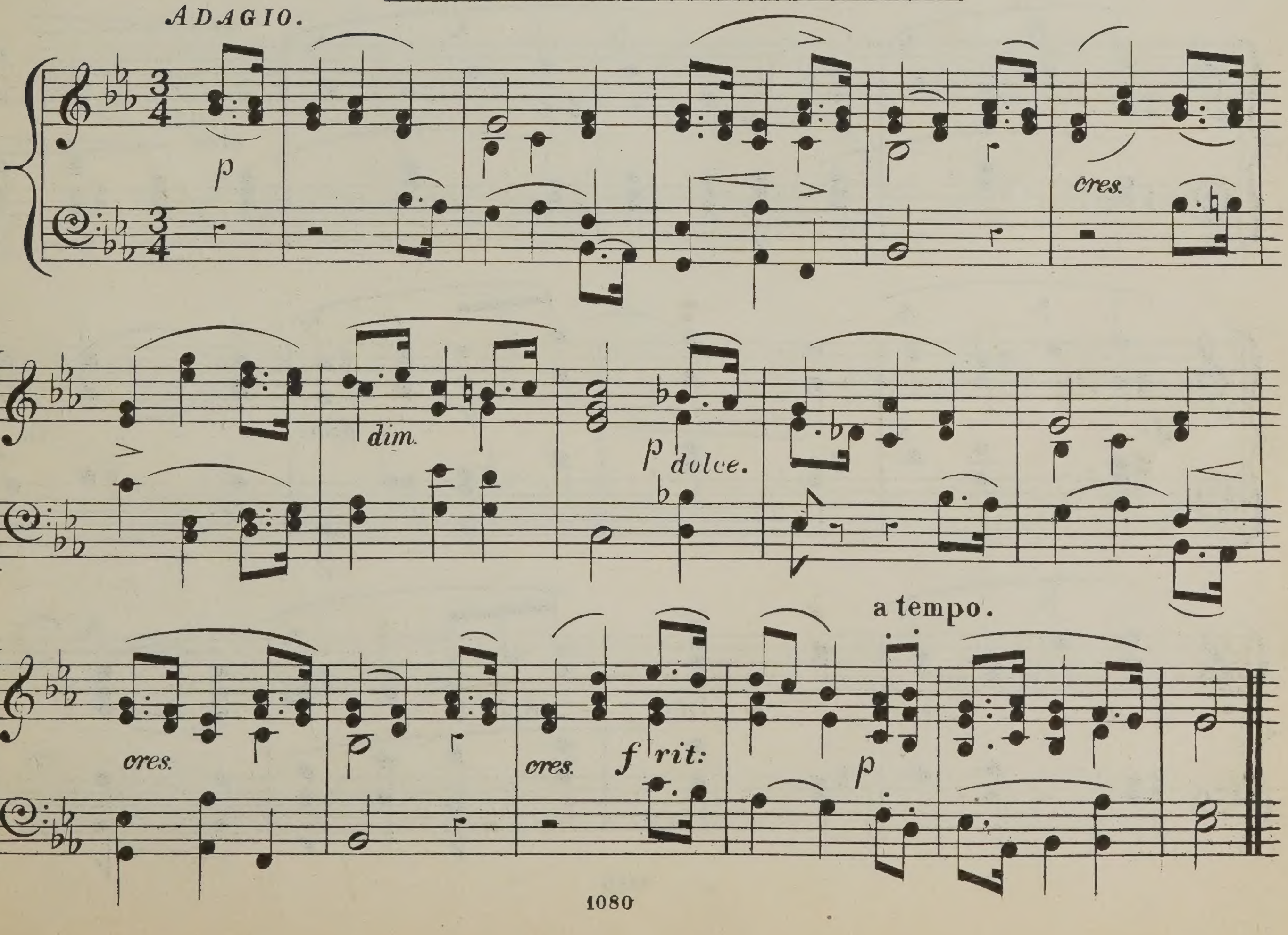

ANDANTE.
p
sf
p
dim.
mf
p
cres.
a tempo.
f
mf
dim. e rall.
mf
p
f marcato.
p
sf
p


dim.
mf
sf
p
rall.

AFFECTION.

DUSSEK.

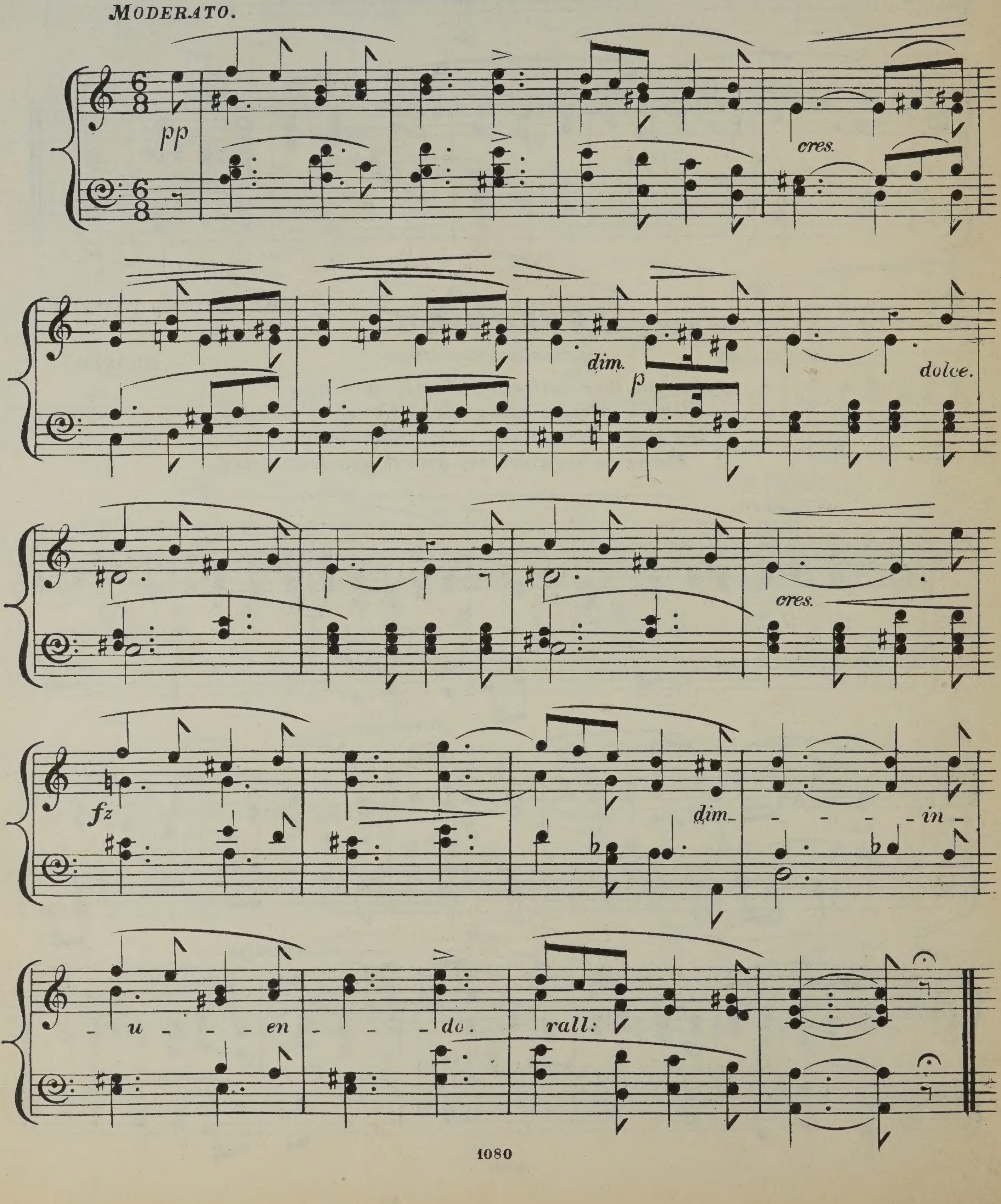
Around thee, affection, fondly entwining,
Grows stronger and purer and brighter each day:
Nor less winter-gloom, than bright summer-shining,
Preserves its green ivy-growth safe from decay.


ADAGIO.
p
cres.
dim.
p dolce.
cres.
cres.
f rit:
a tempo.
p

WINTRY DAY.

SPOHR.

While shiv'ring here I stand,
Stern Winter's icy breath
Is scatt'ring snow-flakes o'er the land,
In silence still as death.


MODERATO.
pp
cres.
dim.
p
dolce.
cres.
fz
dim - - - - - in - - u - - - en - - - do.
rall:

EDITION DONAJOWSKI.

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FOR THE

ORGAN

Harmonium or American Organ

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CELEBRATED ORGAN PIECES

COMPOSED BY

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THIRD EDITION.

HARMONIUM STUDIES

COMPOSED BY

J. FRANK PROUDMAN,
F.R.C.O.

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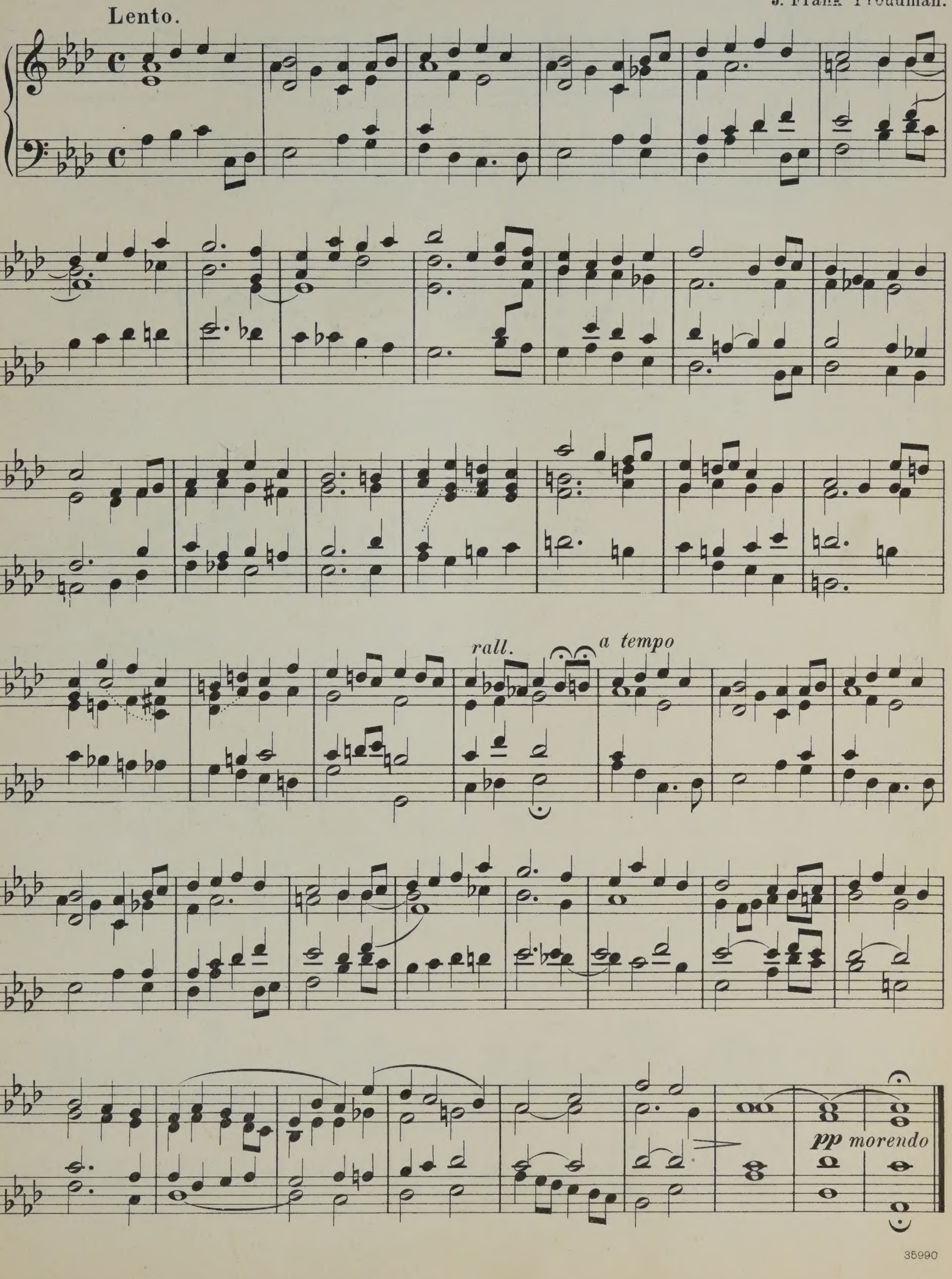
HARMONIUM STUDIES.

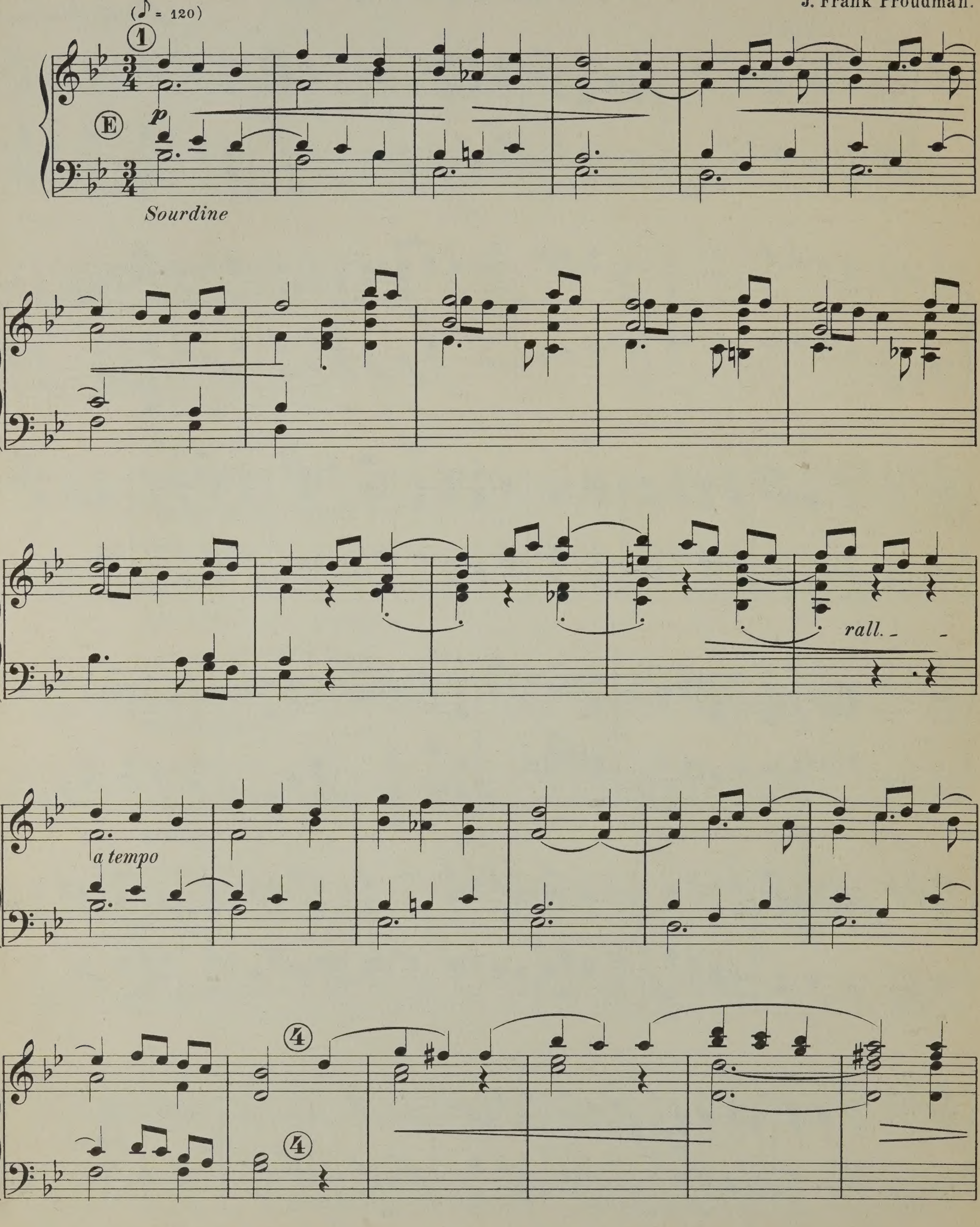
COMMUNION in A♭.

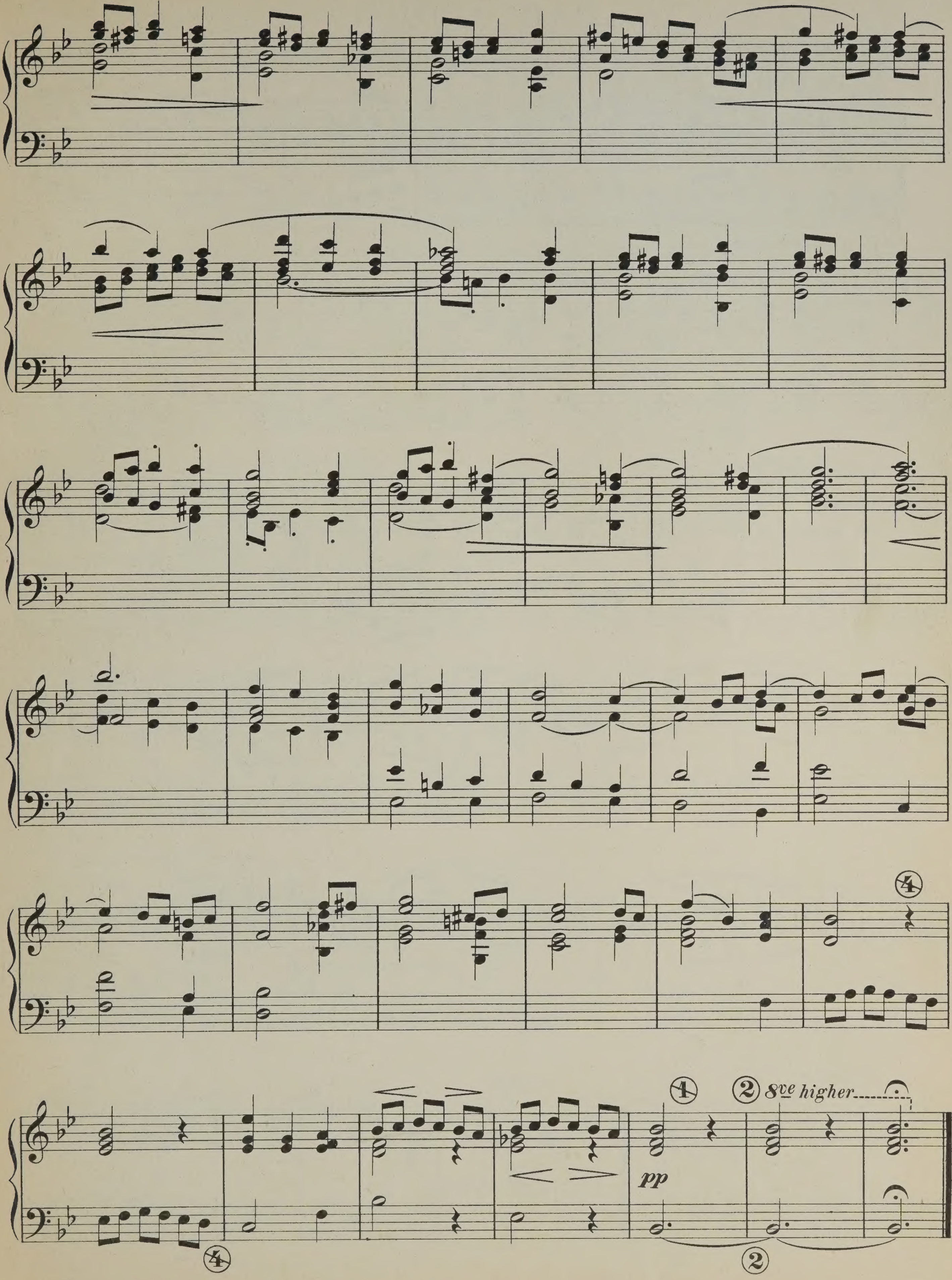
J. Frank Proudman.


Lento.
rall.
a tempo
pp morendo

ADAGIO.

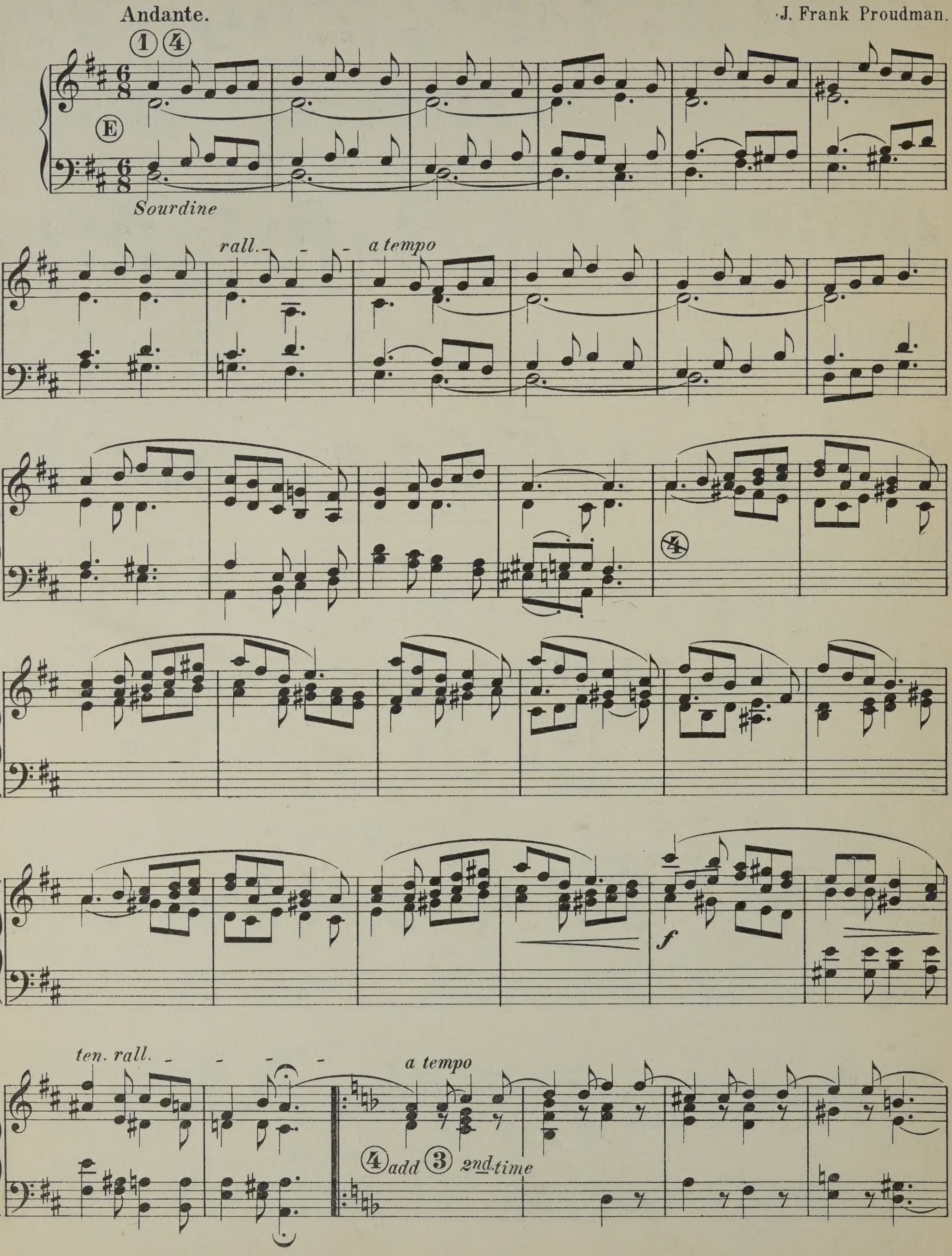
J. Frank Proudman.

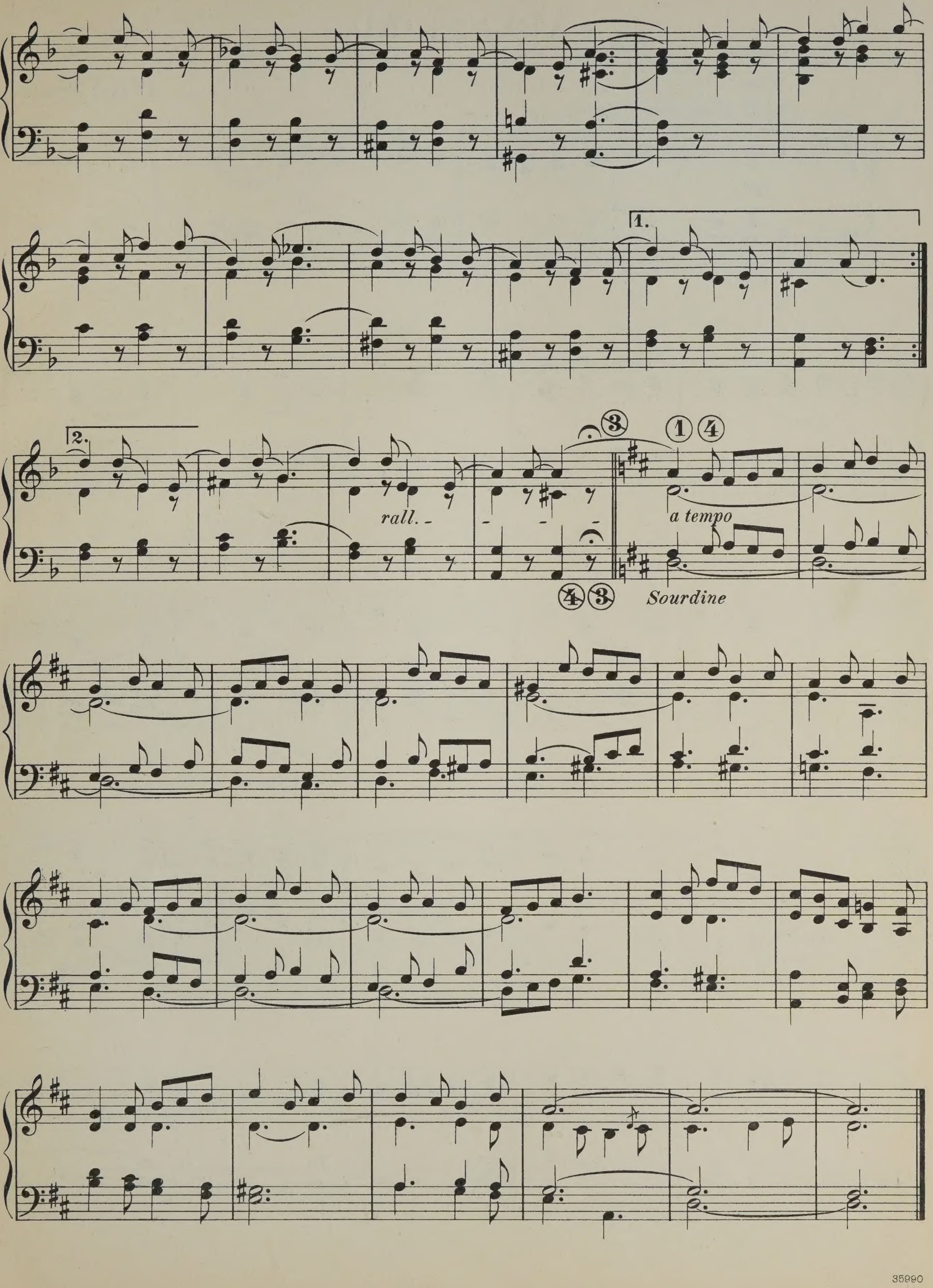

(♪ = 120)
①
Ⓔ
p
Sourdine
rall.
a tempo
④
④


④
④
② 8ve higher
pp
②

BARCAROLA.

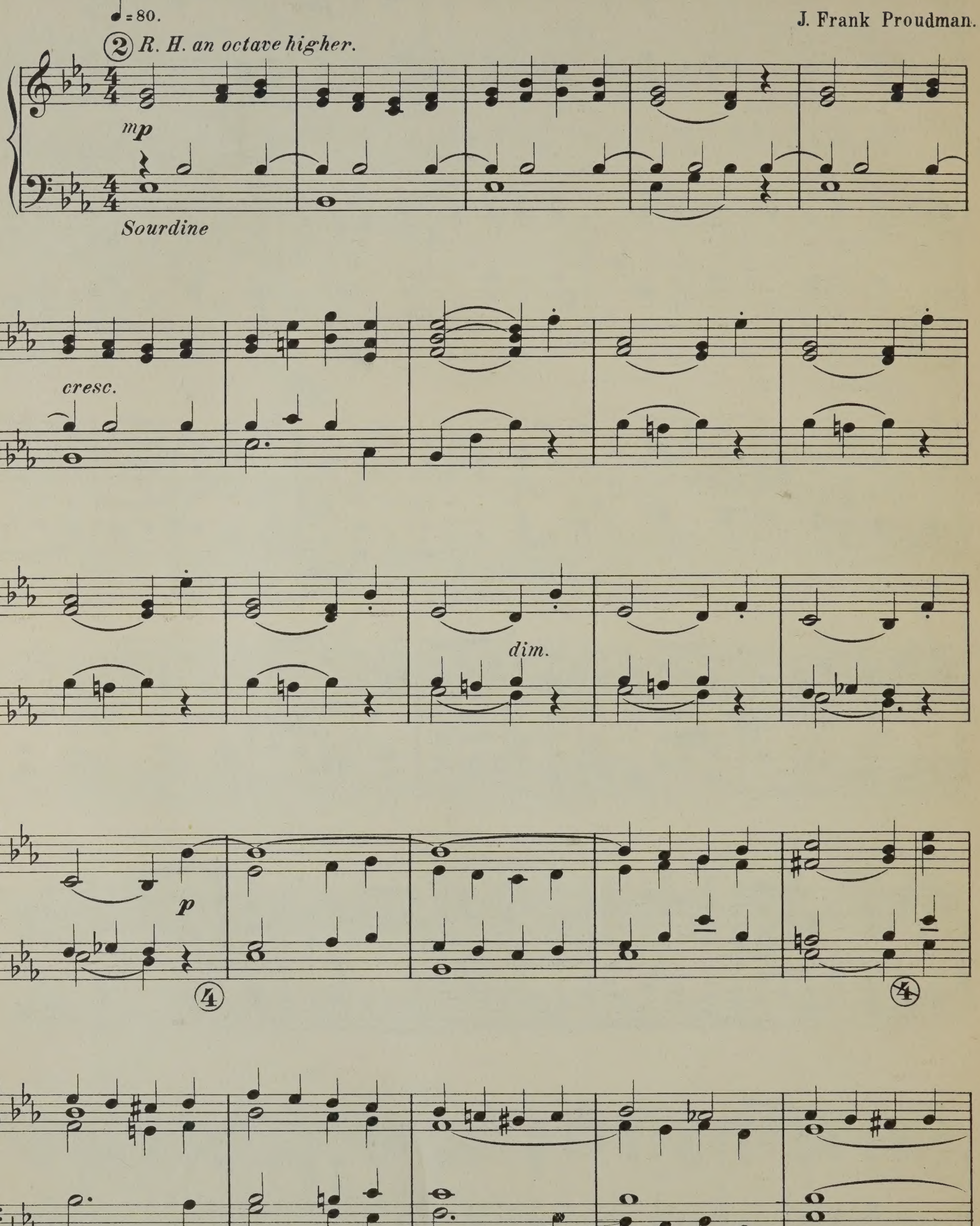
J. Frank Proudman.

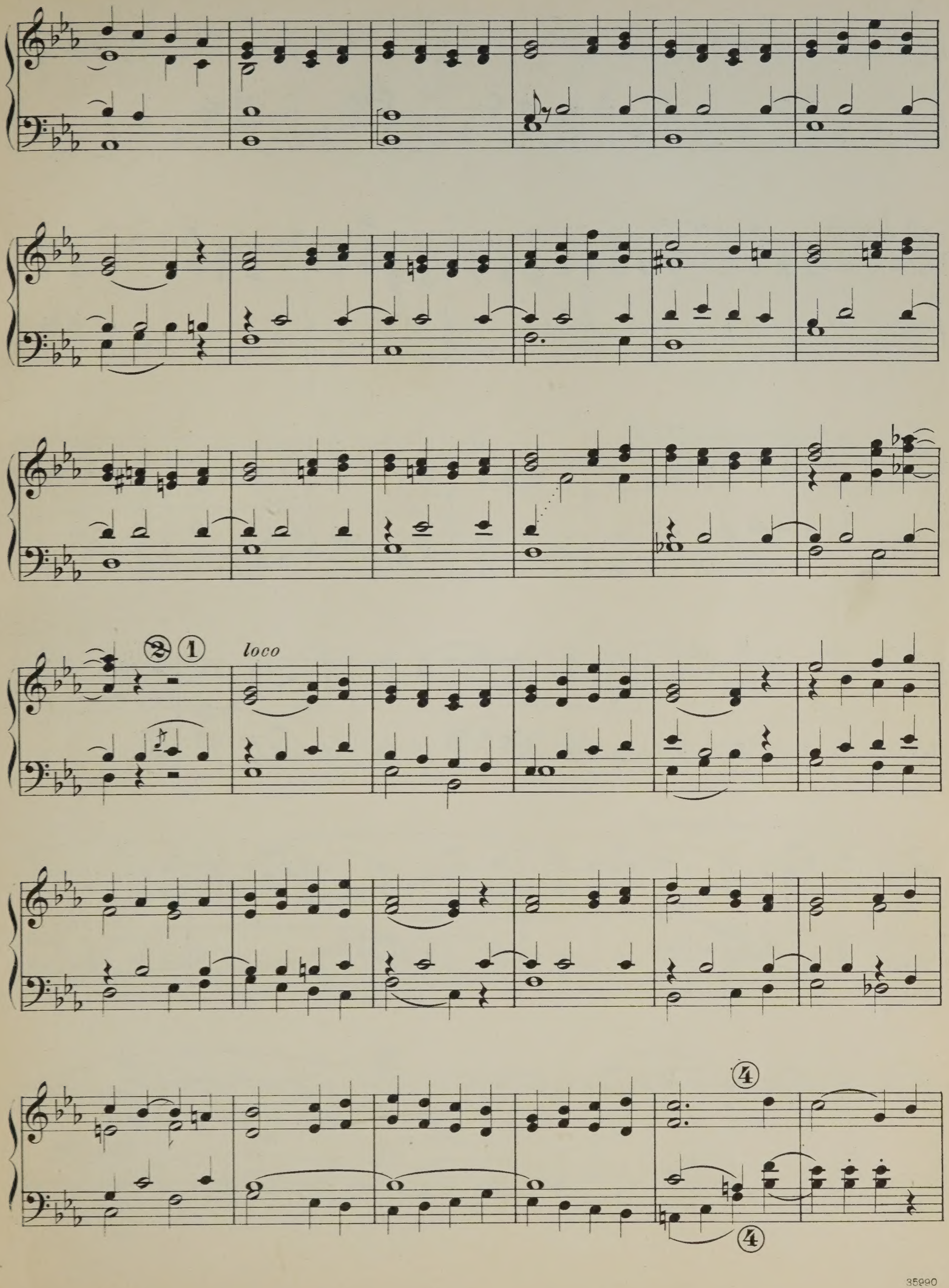

Andante.
①④
Ⓔ
Sourdine
rall.
a tempo
④
f
ten. rall.
a tempo
④ add ③ 2nd time

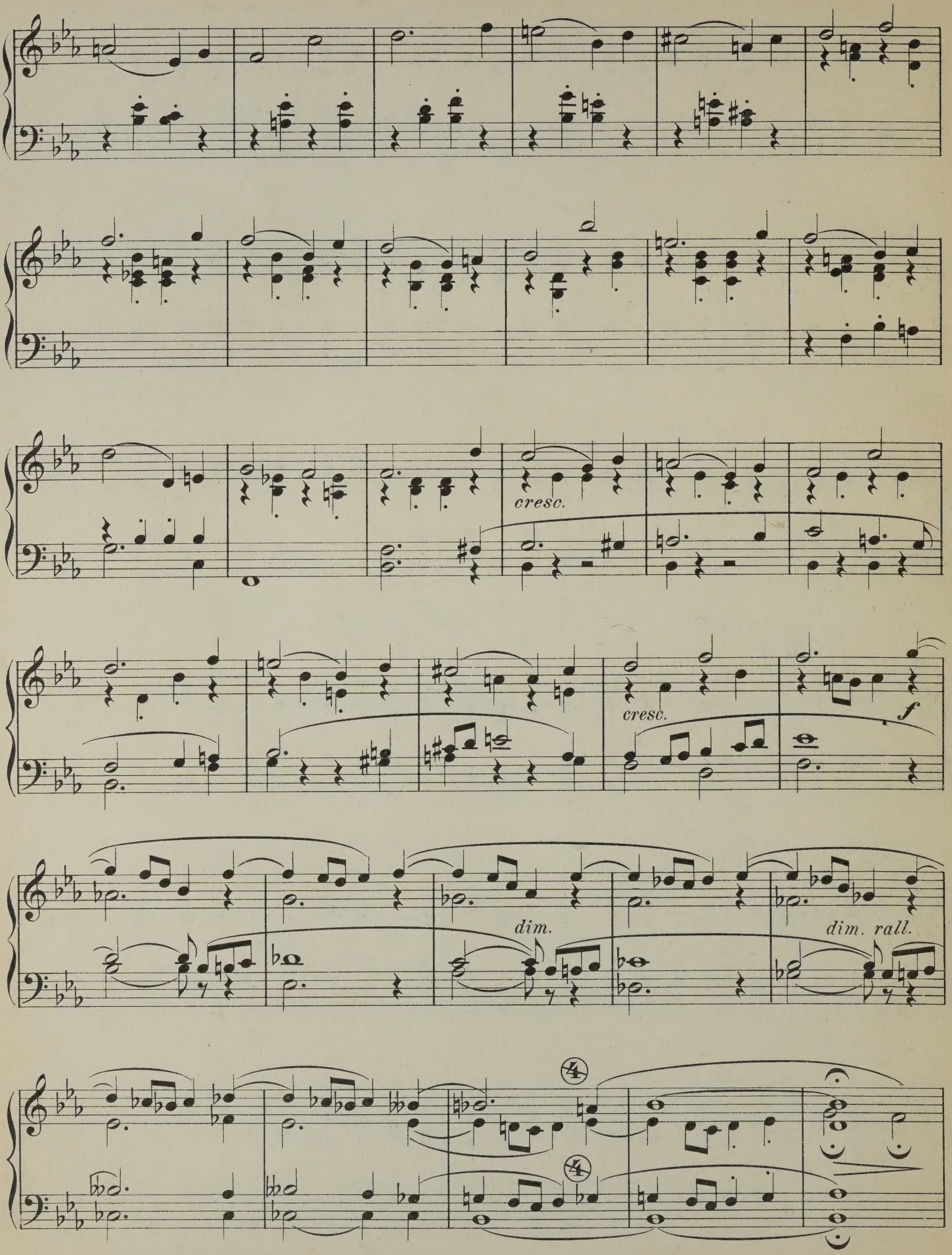

1.
2.
③
① ④
rall.
a tempo
④ ③
Sourdine

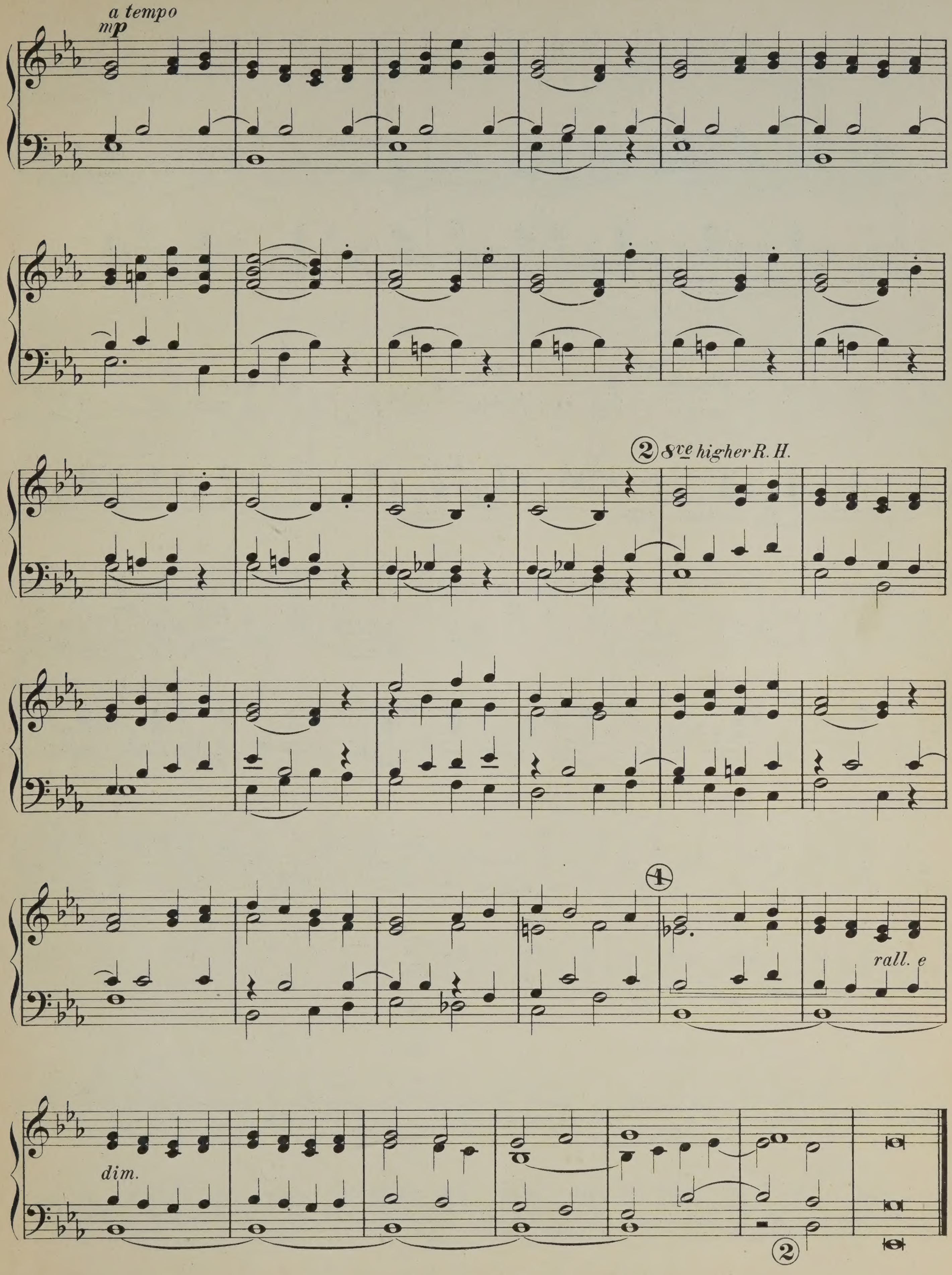
ABENDLIED.

J. Frank Proudman.


♩= 80.
② R. H. an octave higher.
mp
Sourdine
cresc.
dim.
p
④
④

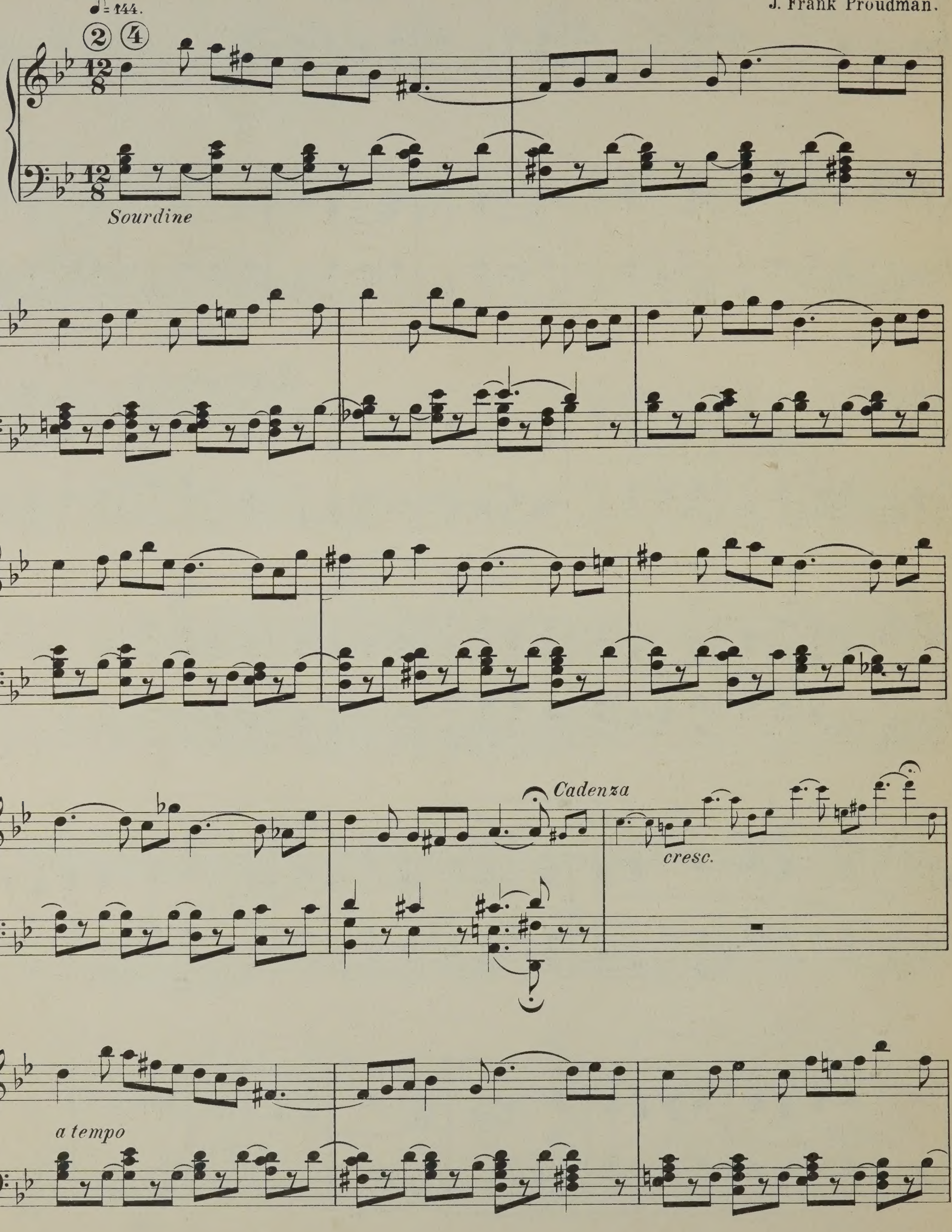

②
①
loco
④
④

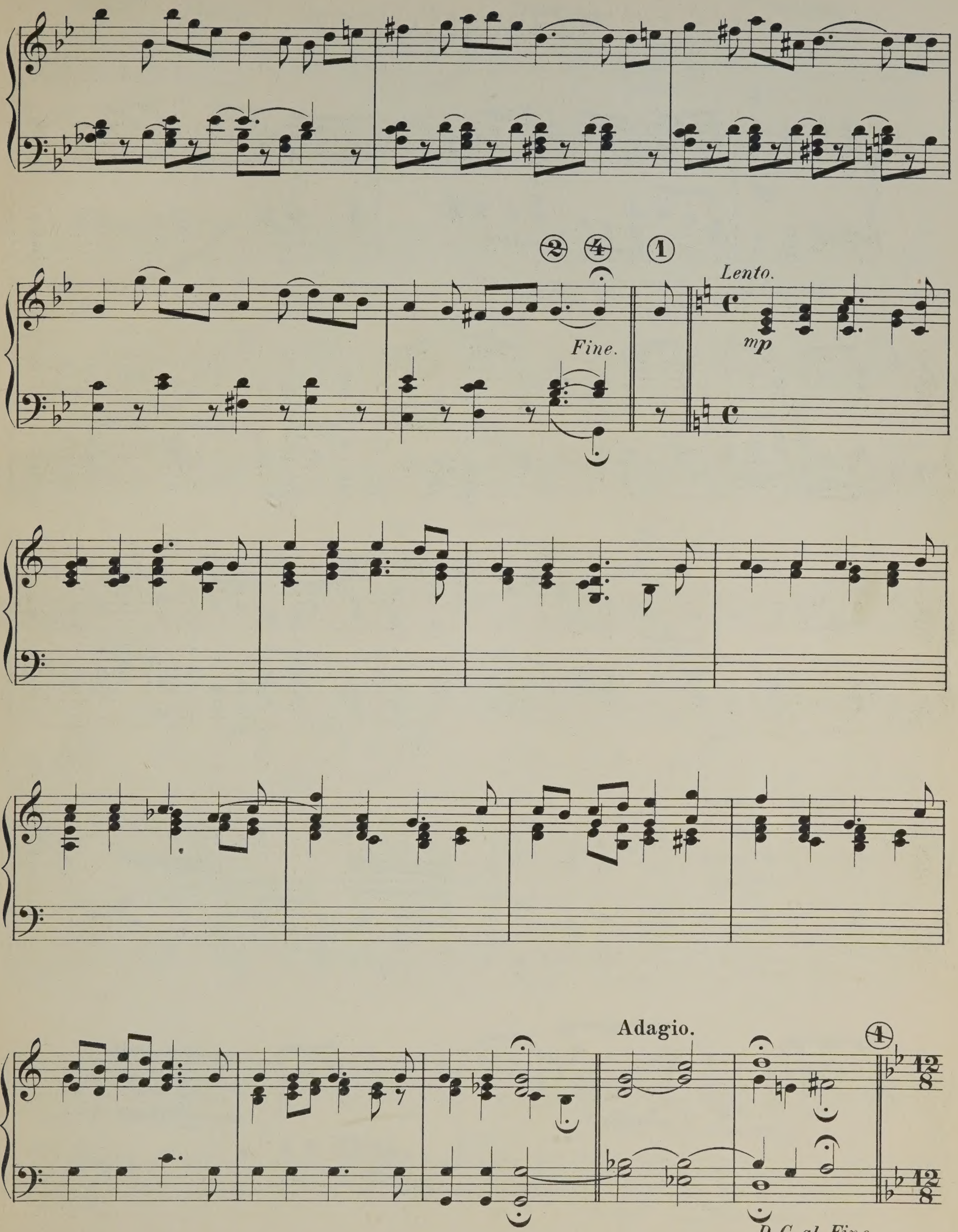

cresc.
cresc.
f
dim.
dim. rall.
4
4


a tempo
mp
② 8ve higher R. H.
④
rall. e
dim.
②

REVERIE & HYMN OF ANGELS.

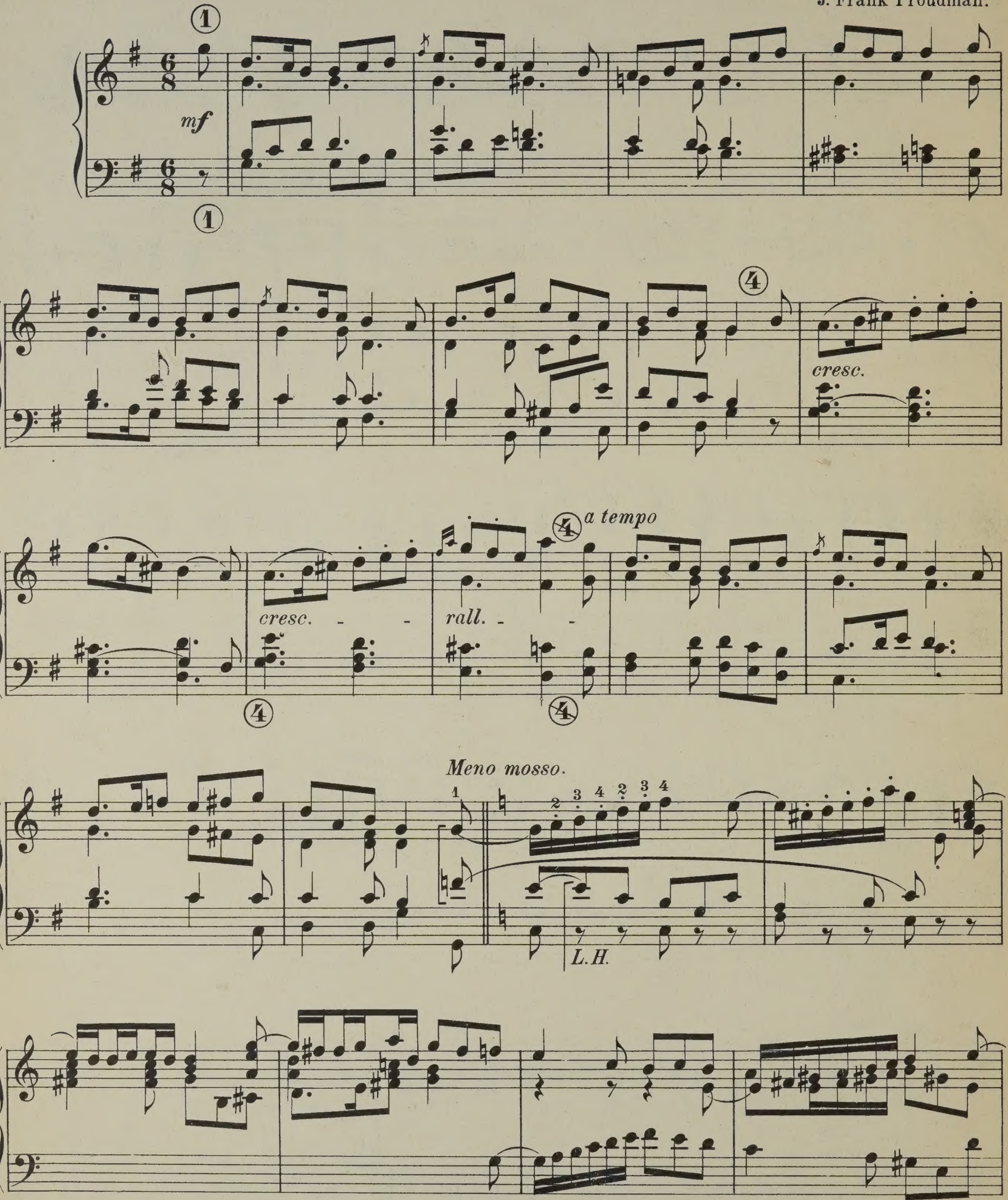
J. Frank Proudman.

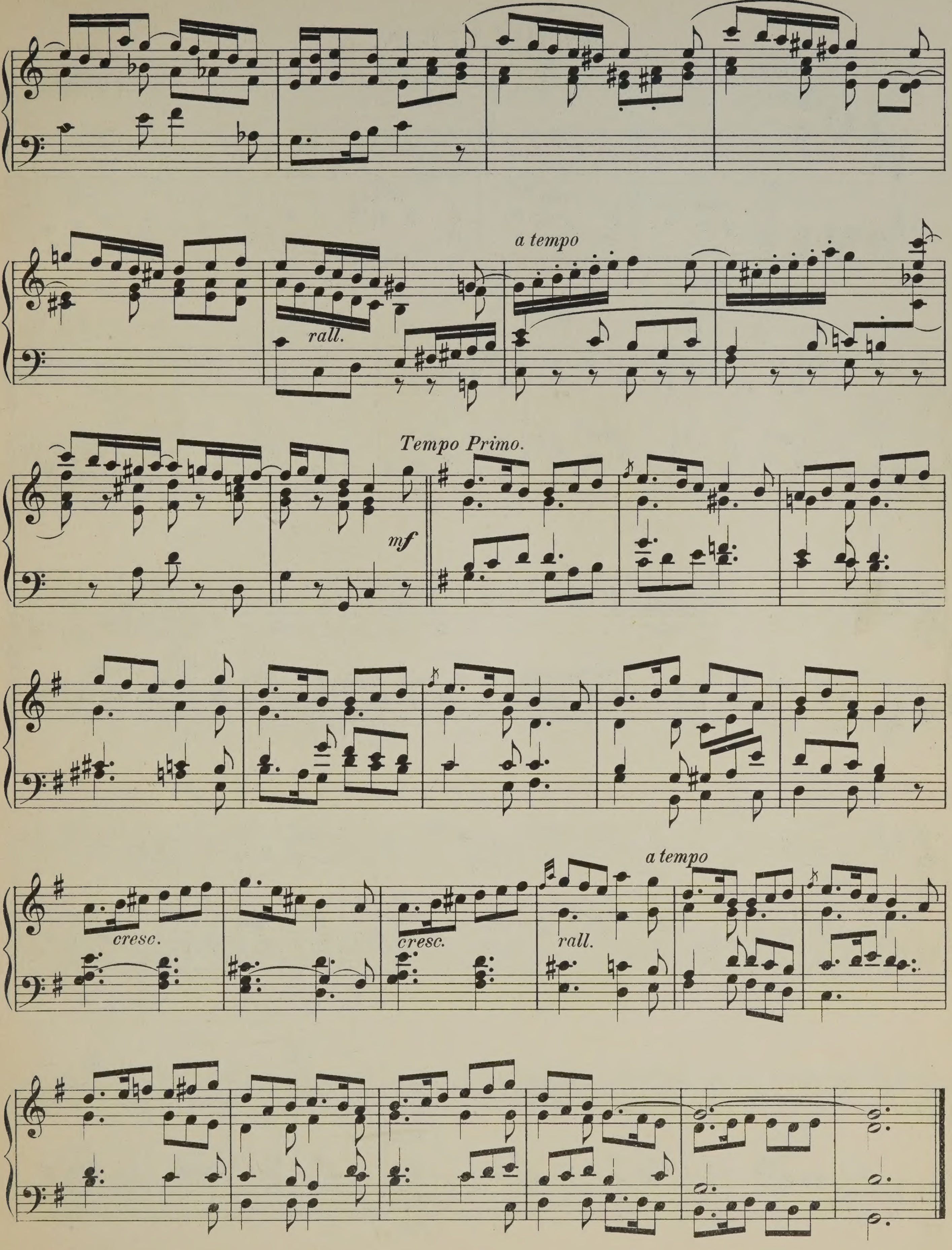

♪= 144.
②
④
12/8
Sourdine
Cadenza
cresc.
a tempo


②
④
①
Lento.
mp
Fine.
Adagio.
④
D.C. al Fine.

SICILIANO.

J. Frank Proudman.

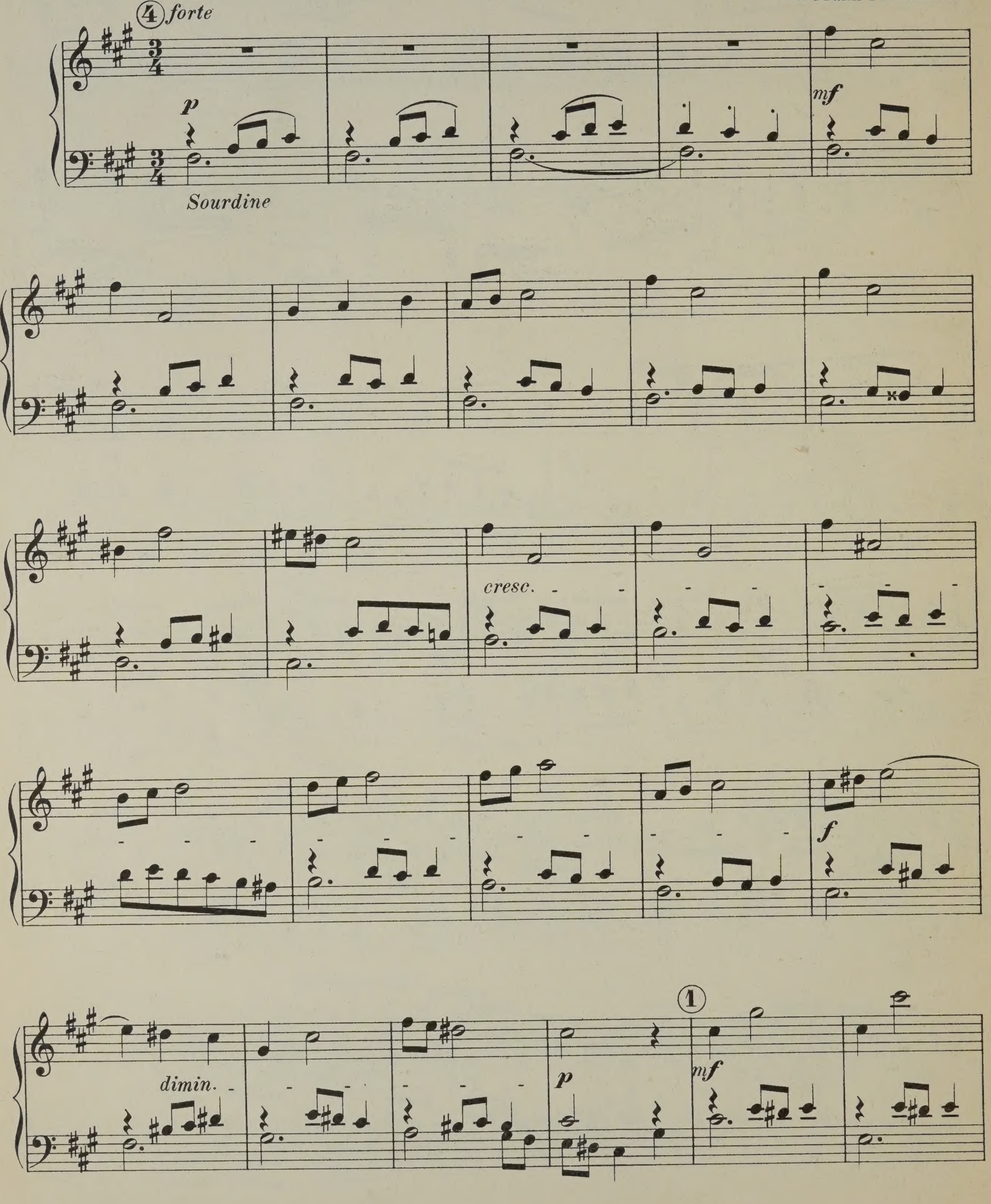

①
mf
①
④
cresc.
④
a tempo
cresc.
rall.
④
④
Meno mosso.
1
2
3
4
2
3
4
L.H.

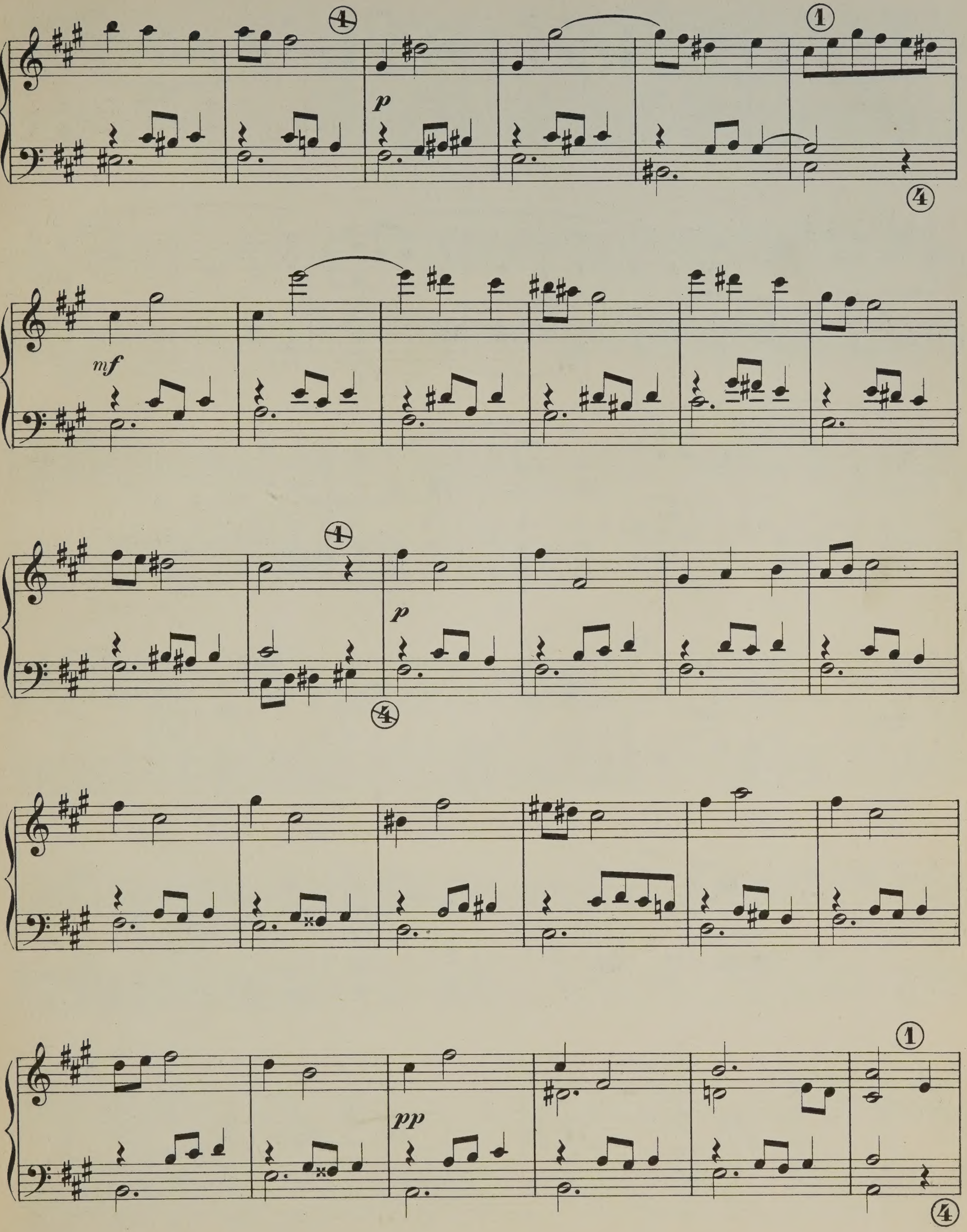

rall.
a tempo
Tempo Primo.
mf
cresc.
a tempo
cresc.
rall.

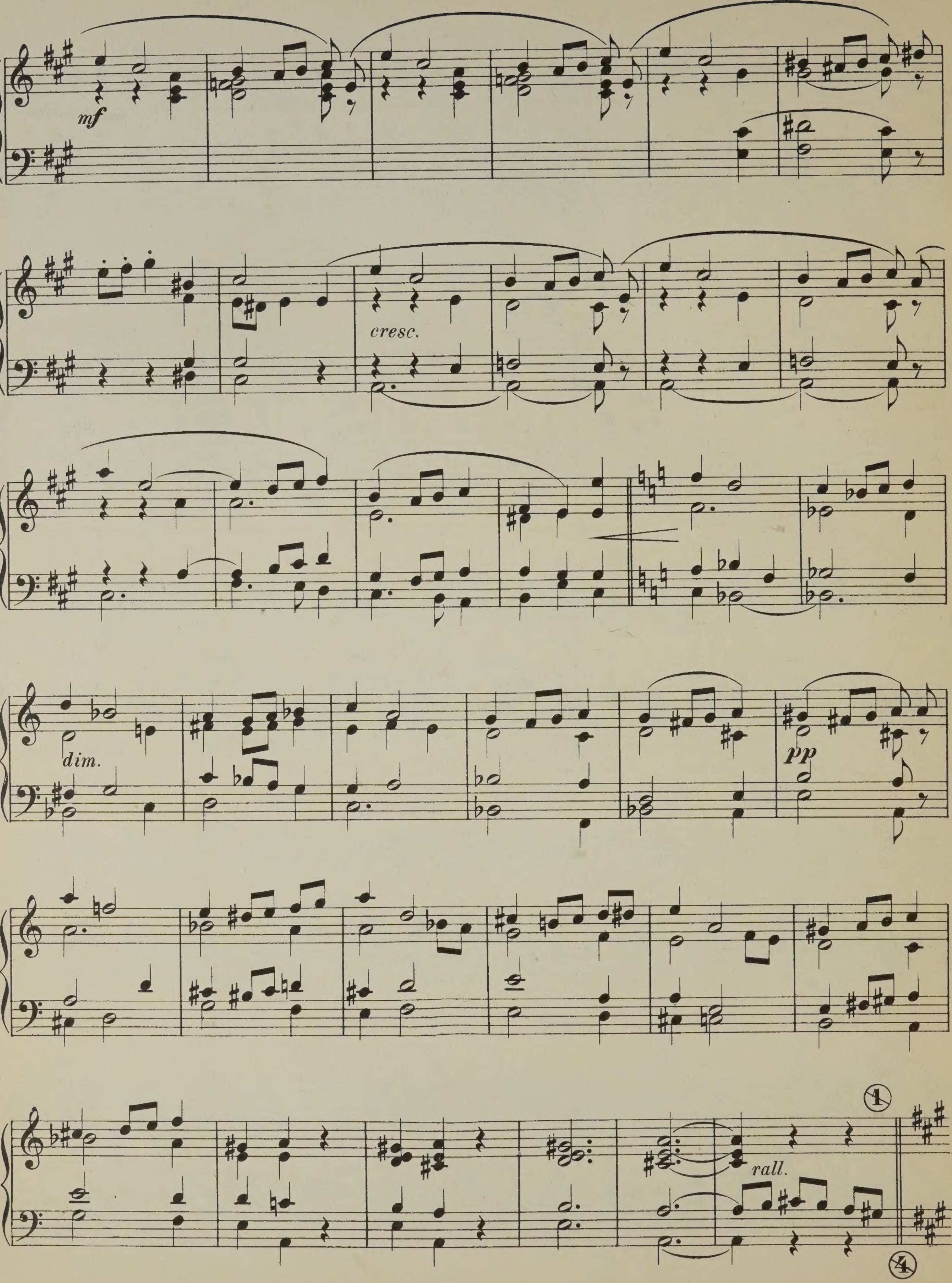
MEDITATION.

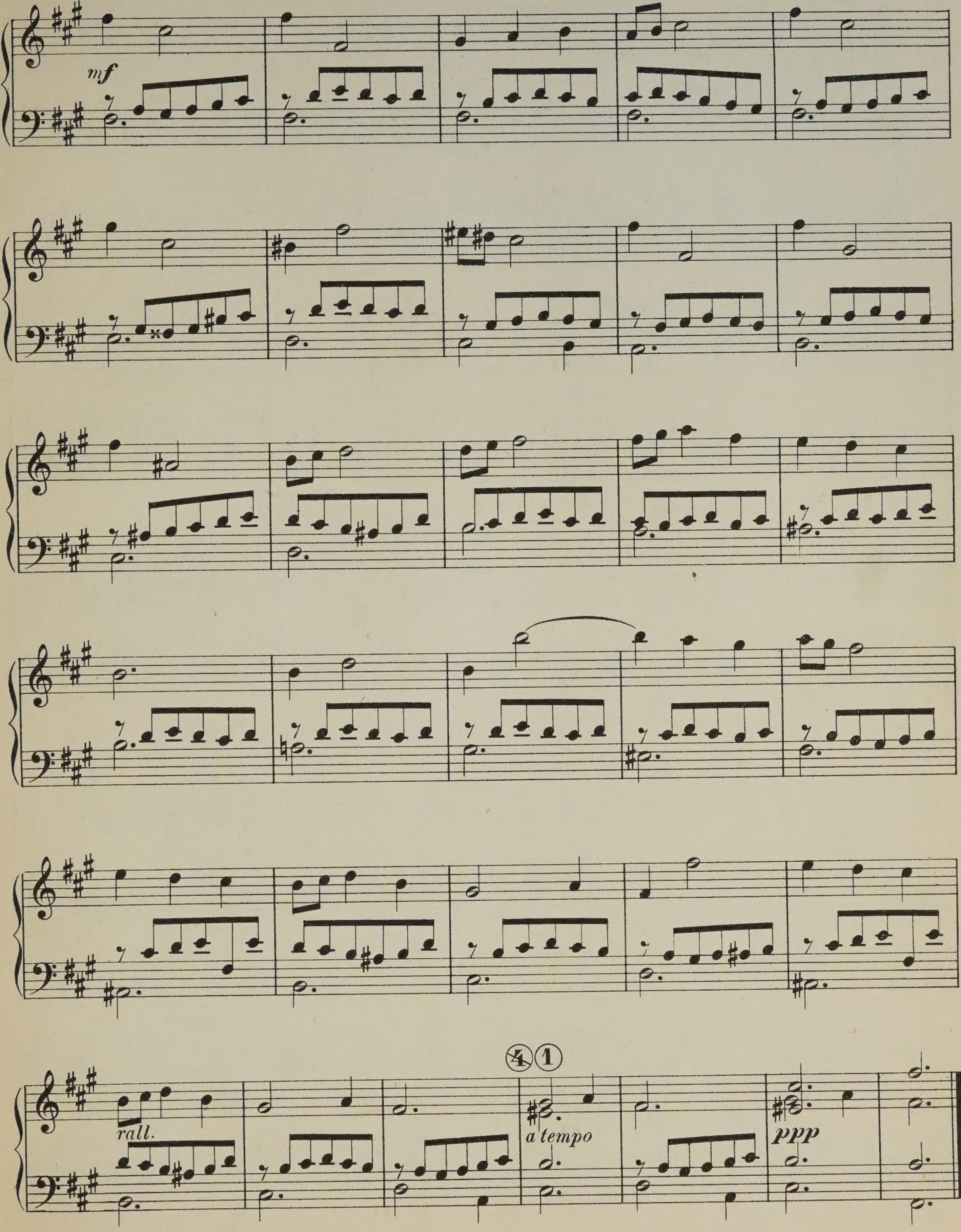
Lento.

J. Frank Proudman.


④ forte
p
Sourdine
mf
cresc.
f
dimin.
p
①
mf


④
①
p
④
mf
①
p
④
pp
①
④

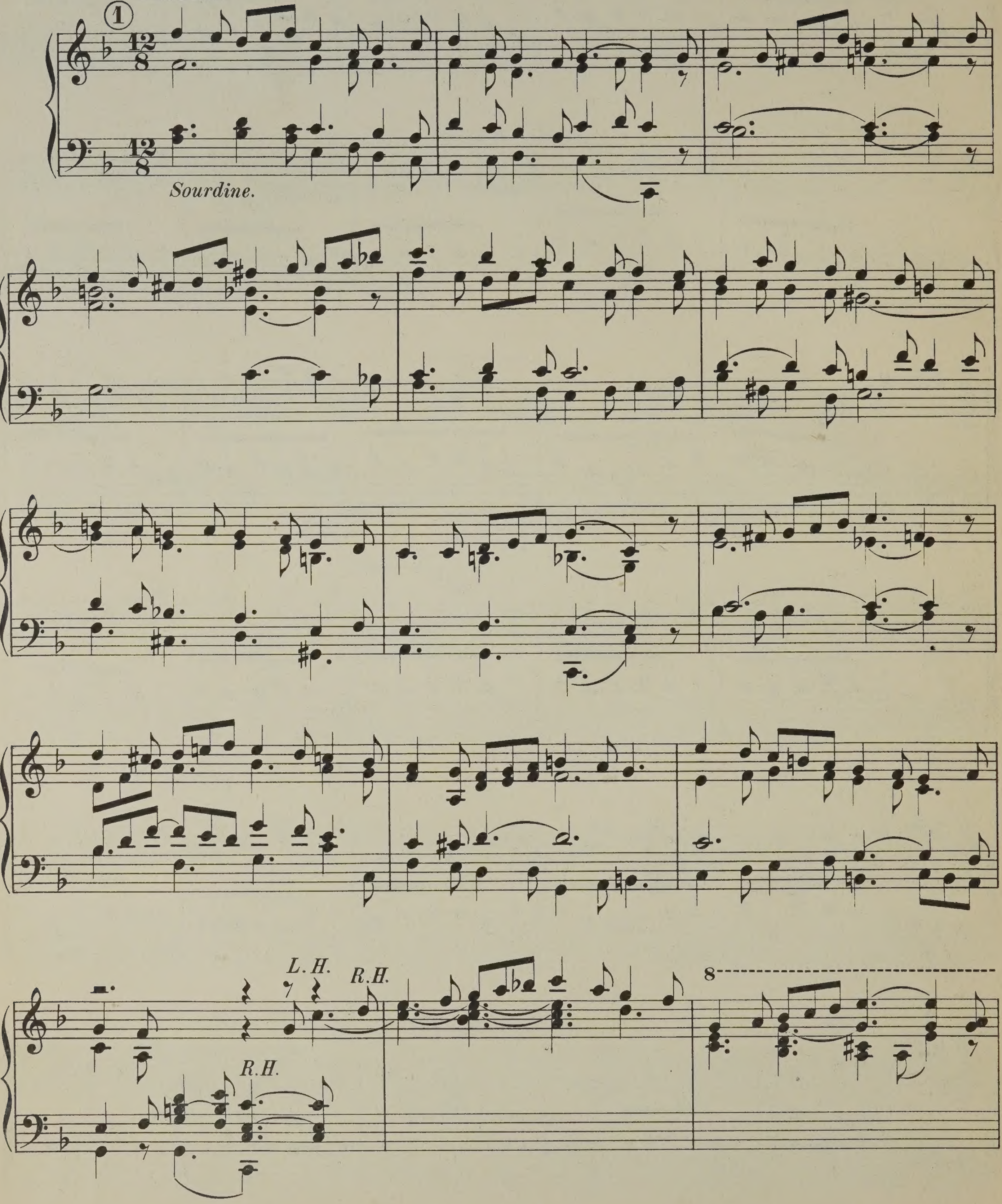

mf
cresc.
dim.
pp
rall.
①
④

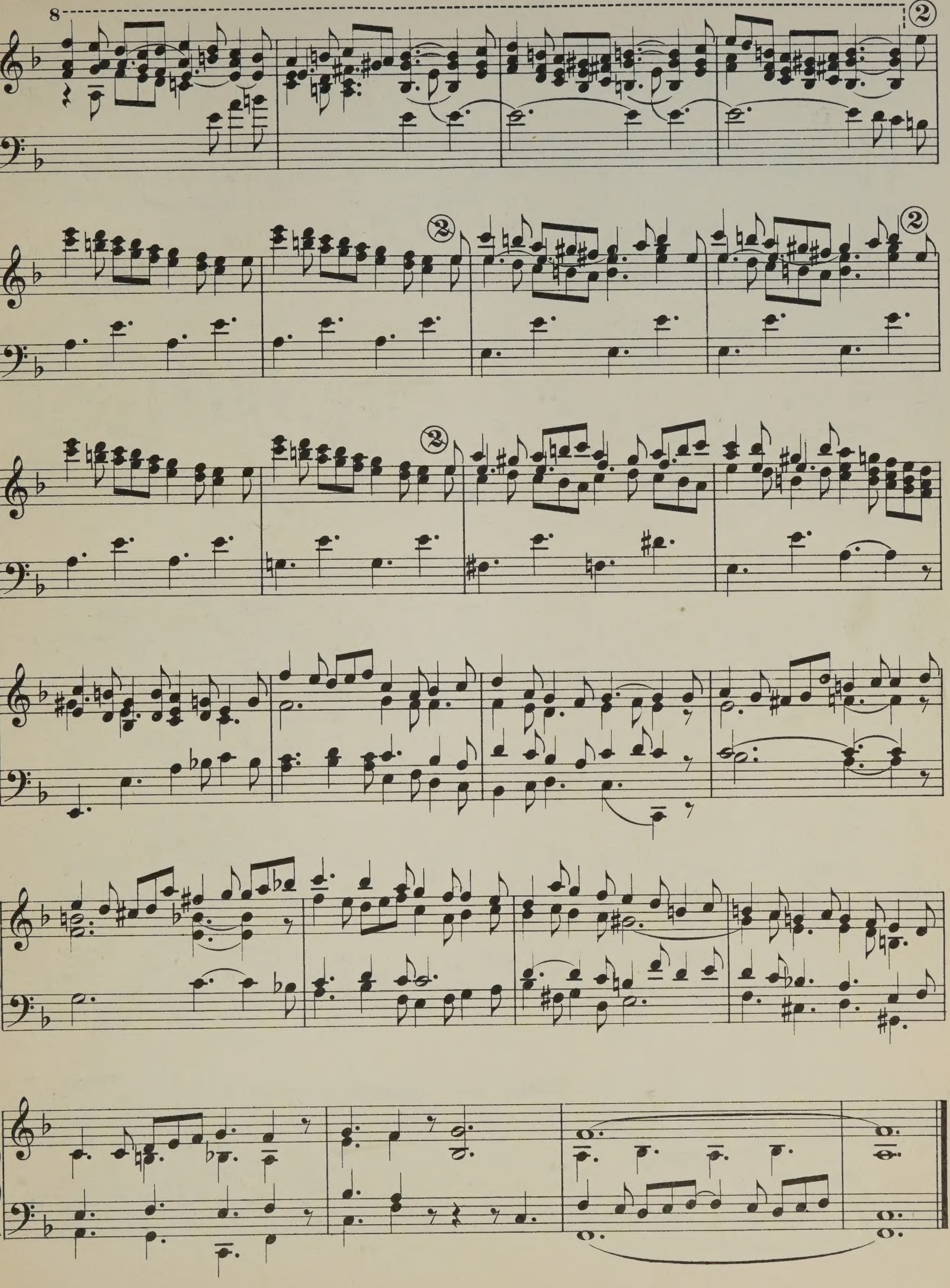

mf
rall.
④①
a tempo
ppp

PASTORALE.

J. Frank Proudman.

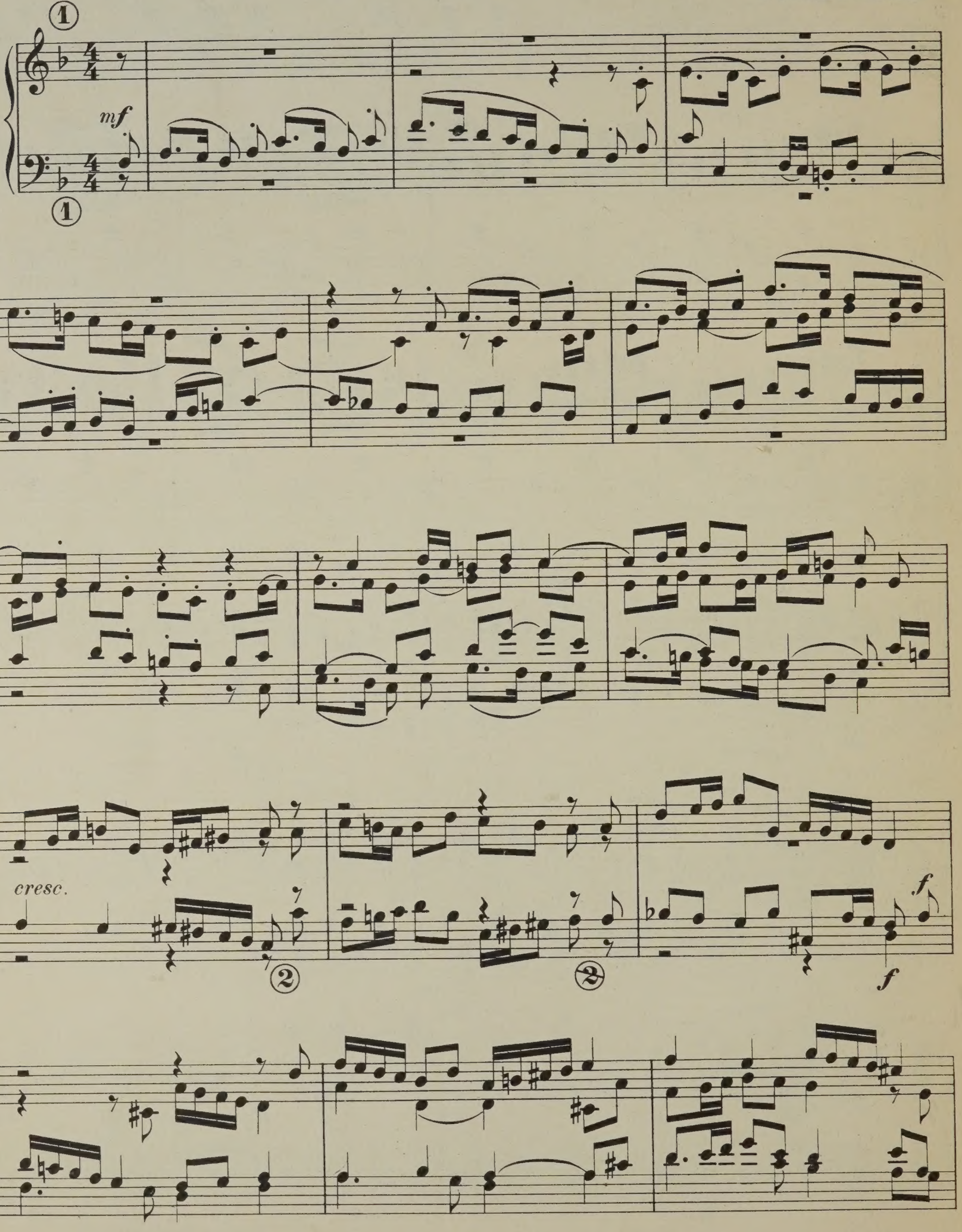
Andante.

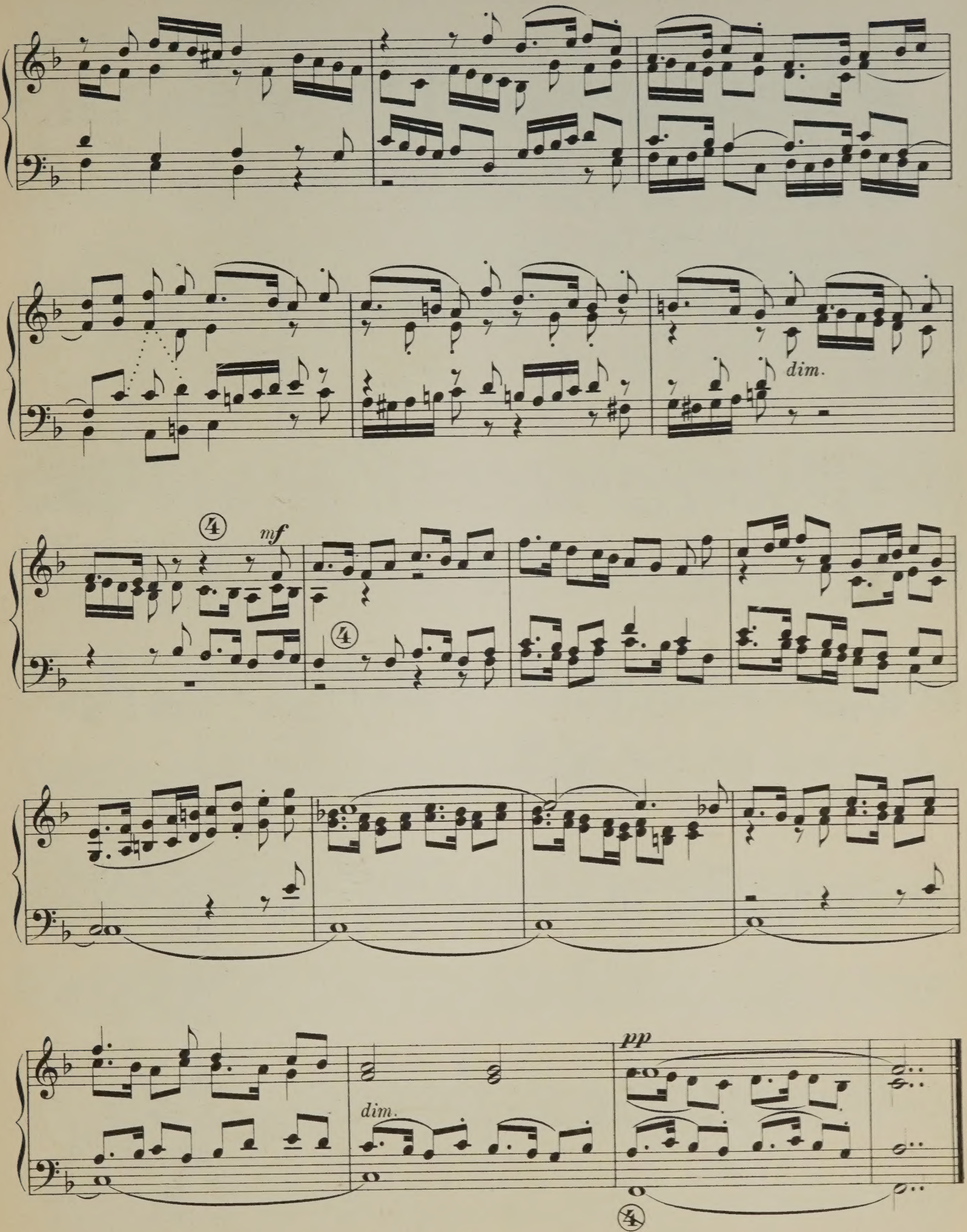

①
12/8
12/8
Sourdine.
L.H.
R.H.
R.H.
8


8
②
②
②
②

FUGUE in F.

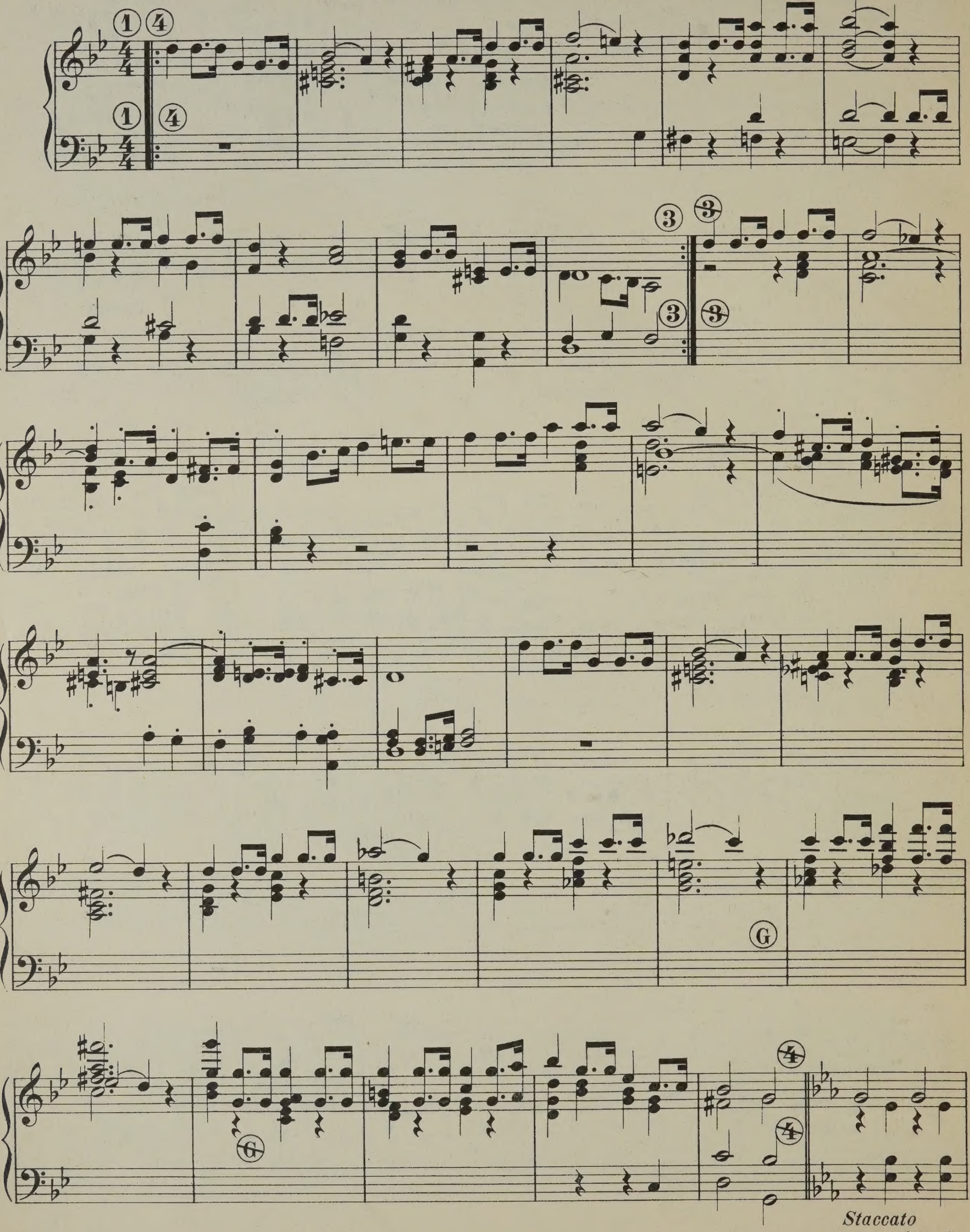
J. Frank Proudman.

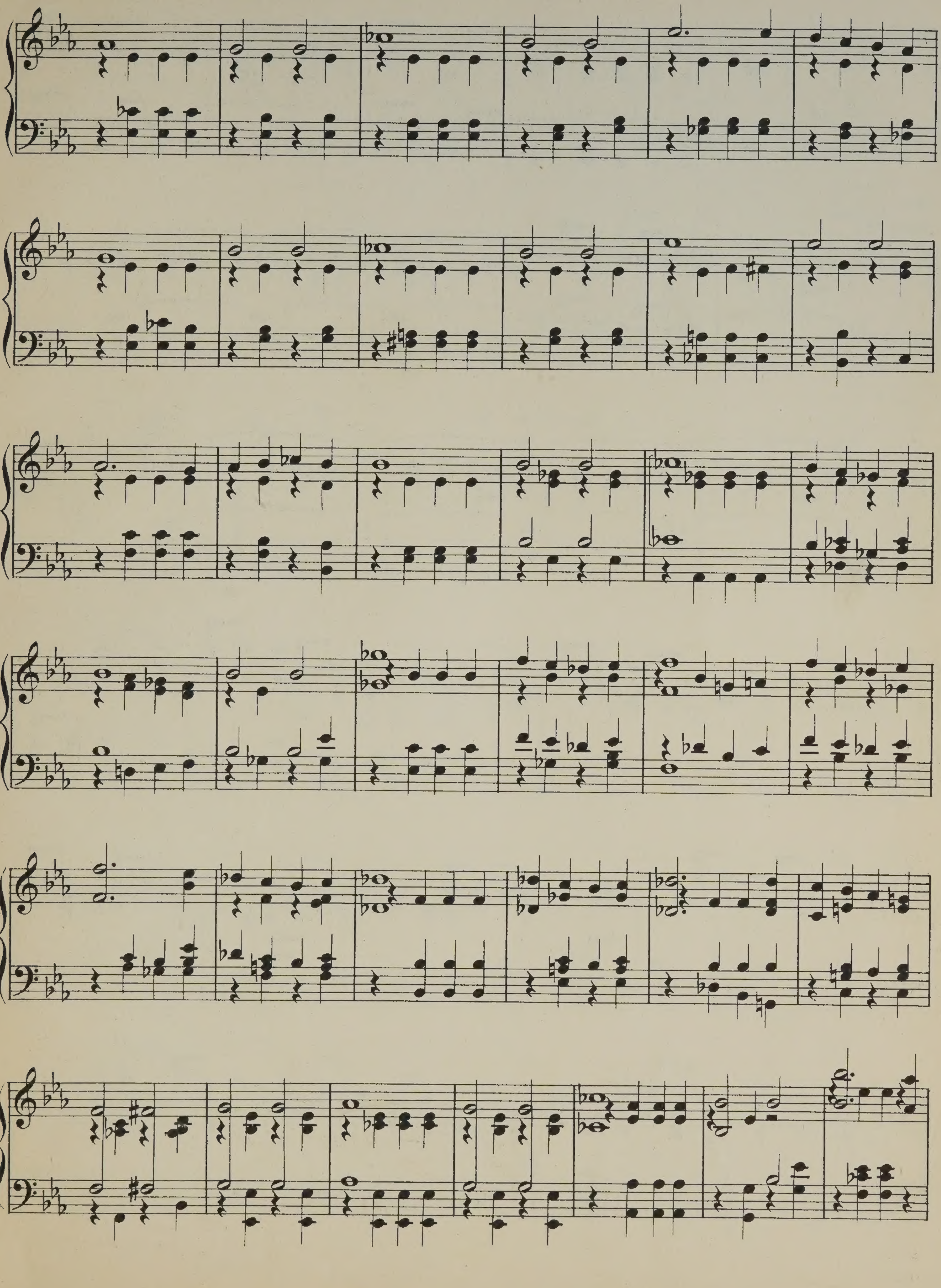

①
mf
①
cresc.
②
②
f
f

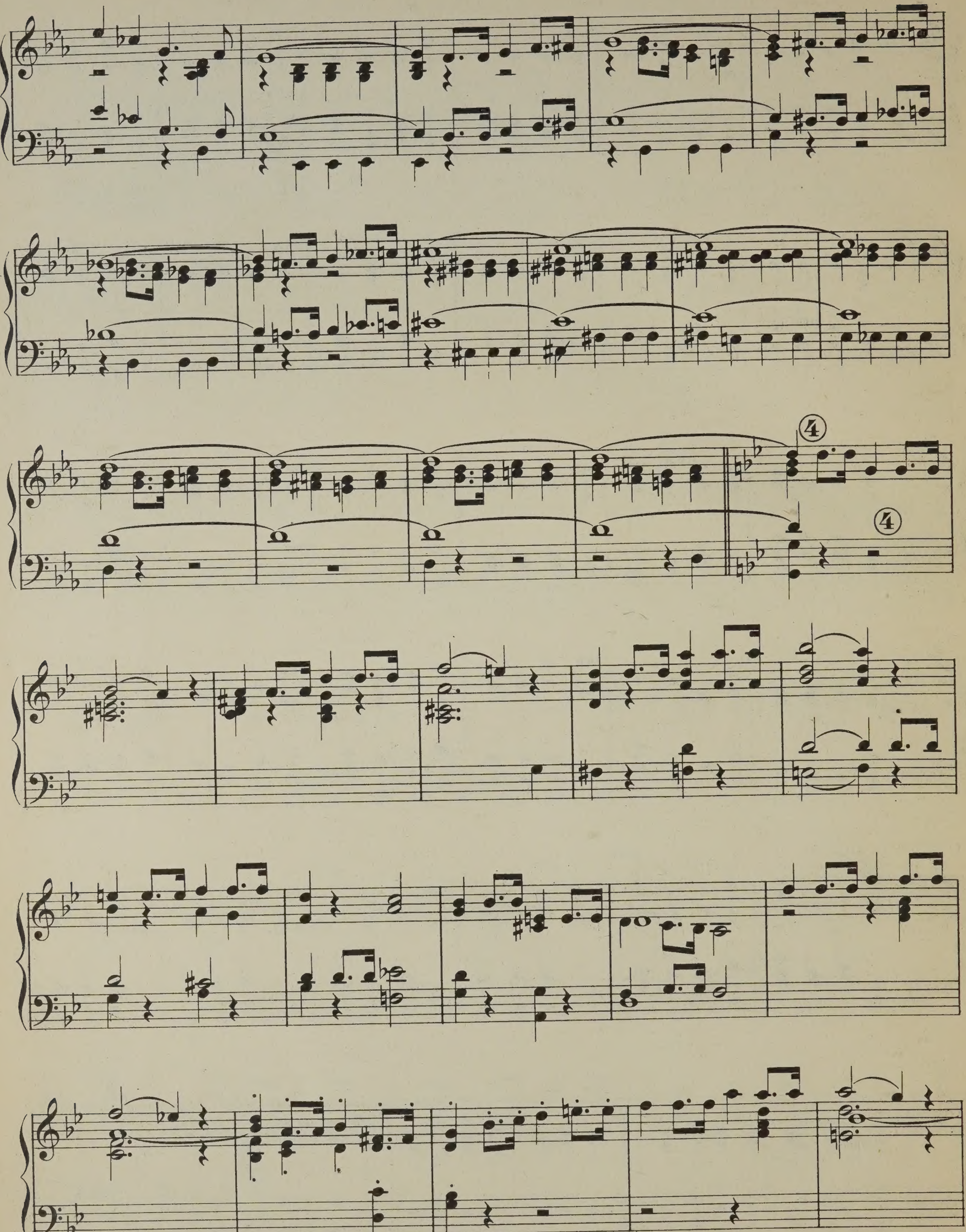

dim.
④
mf
④
dim.
pp
④

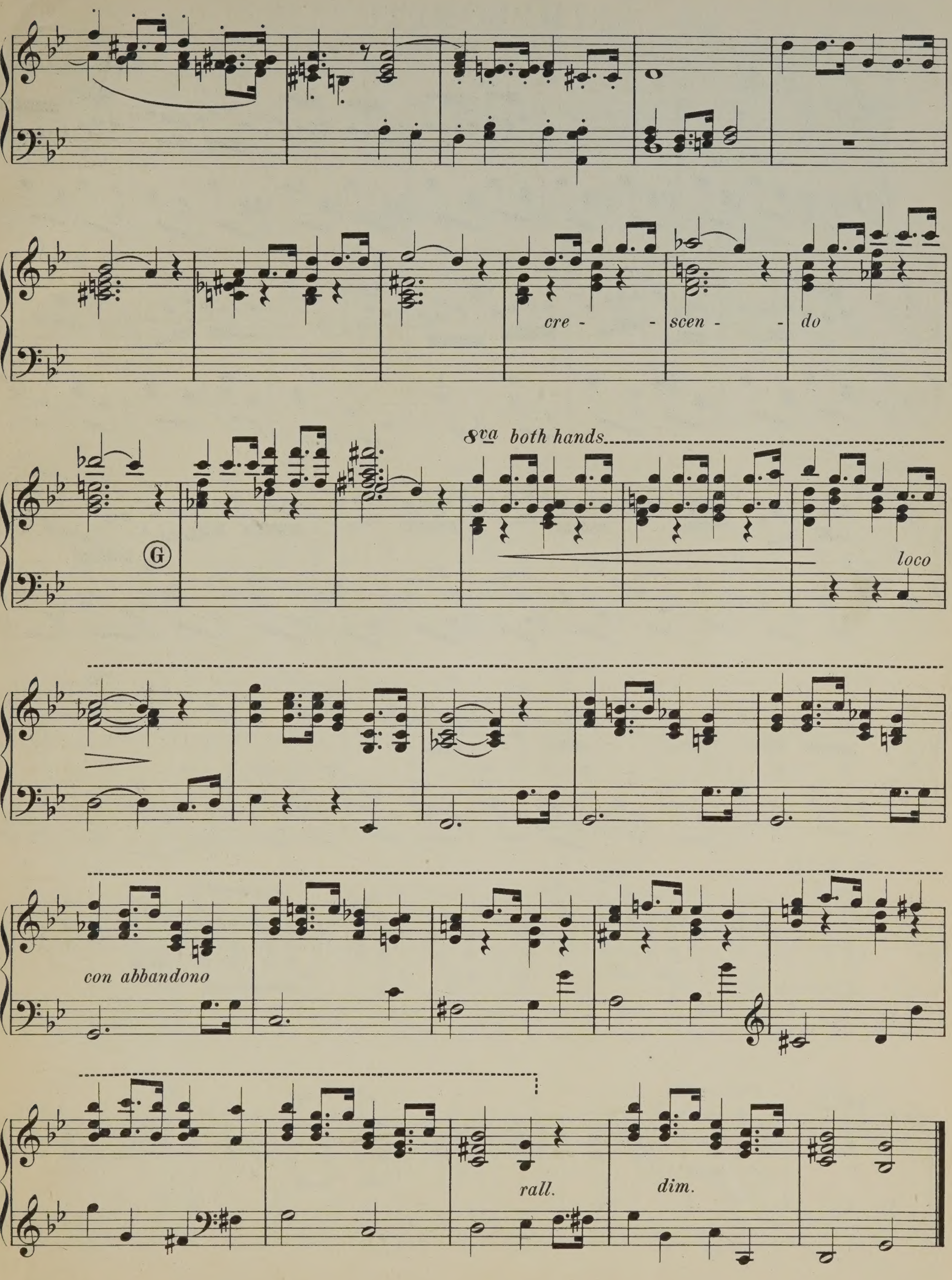
FUNERAL MARCH in G MINOR.

J. Frank Proudman.


①
④
③
Ⓖ
Staccato accompaniment.



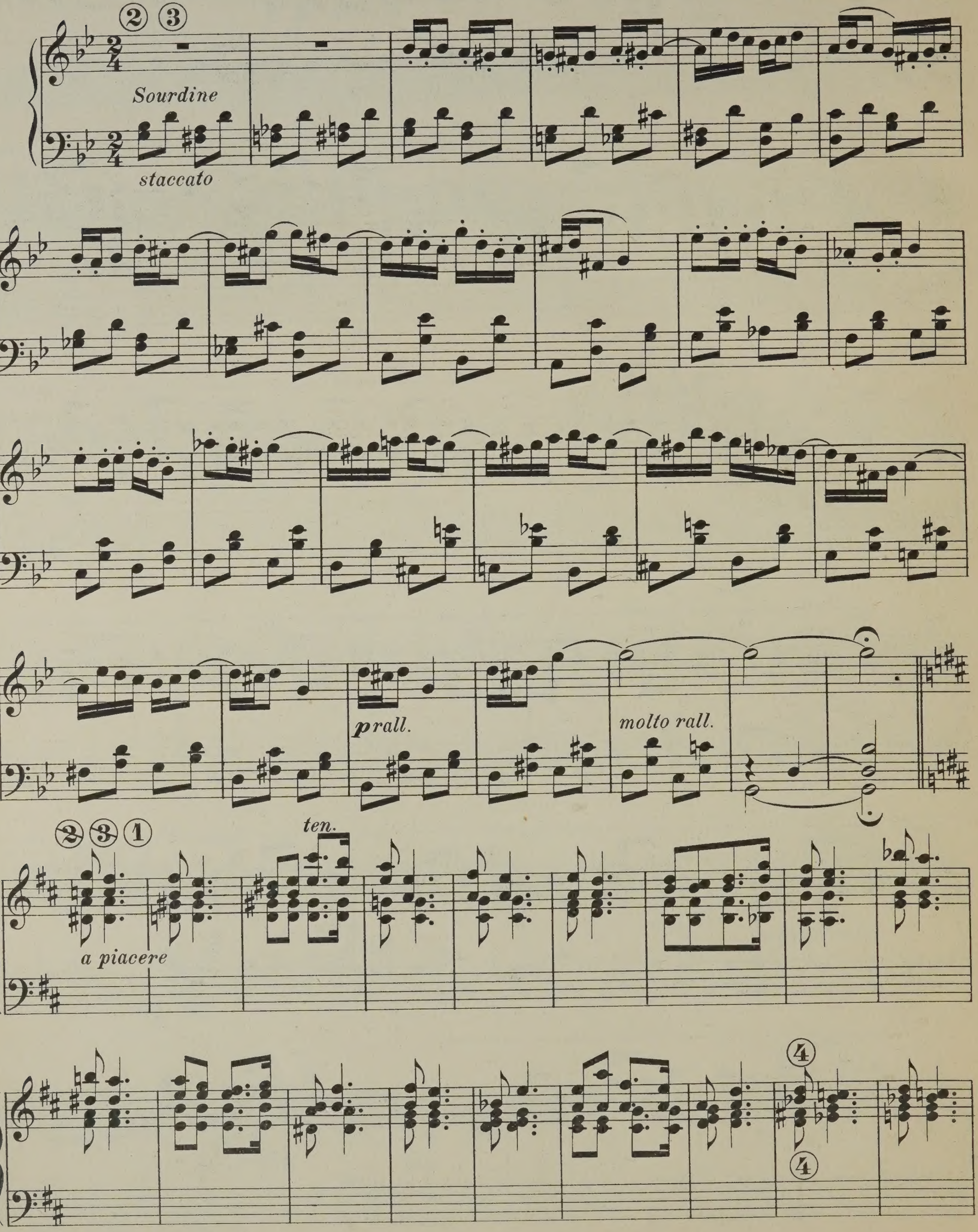

④
④

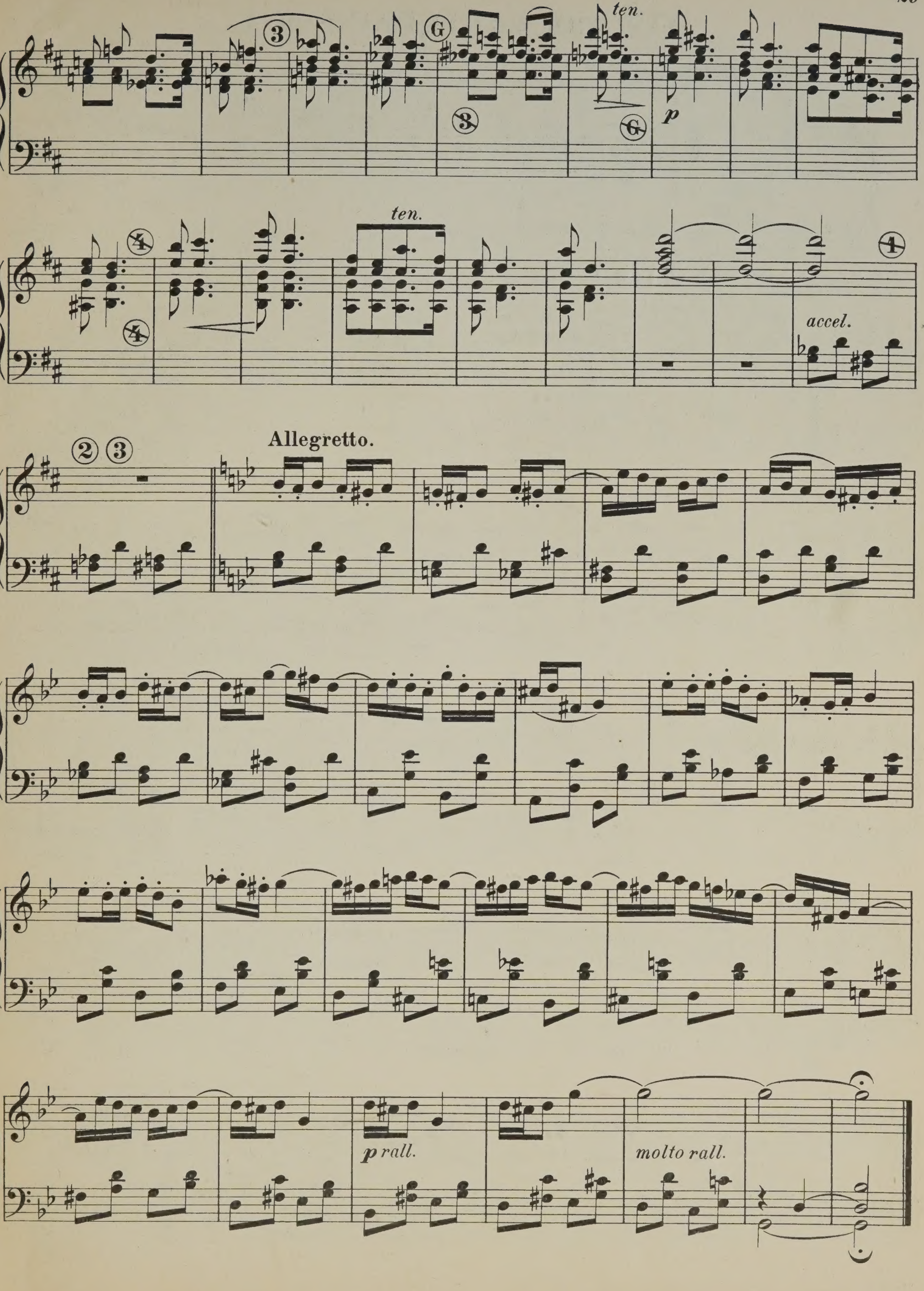

cre - - scen - - do
G
8va both hands
loco
con abbandono
rall.
dim.

IMPROMPTU.

Allegretto.

J. Frank Proudman.

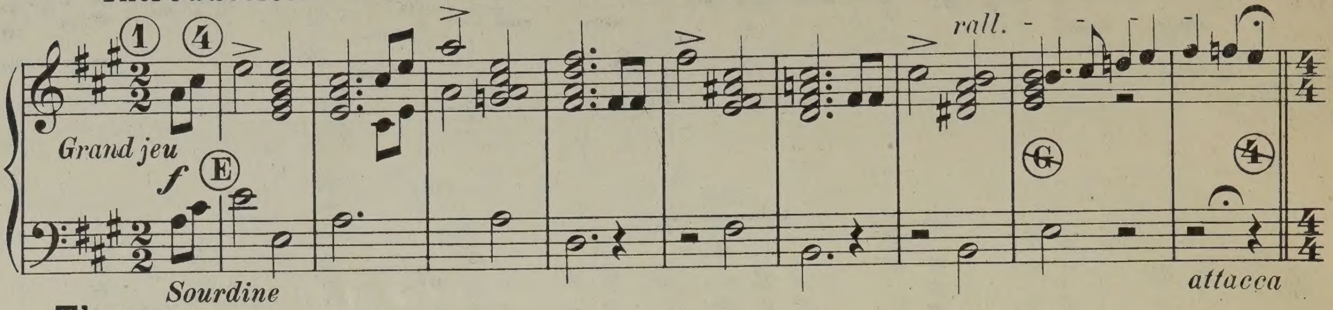

②
③
Sourdine
staccato
prall.
molto rall.
②
③
①
ten.
a piacere
④
④


ten.
③
Ⓖ
③
⑥
p
ten.
④
④
④
accel.
②
③
Allegretto.
p rall.
molto rall.

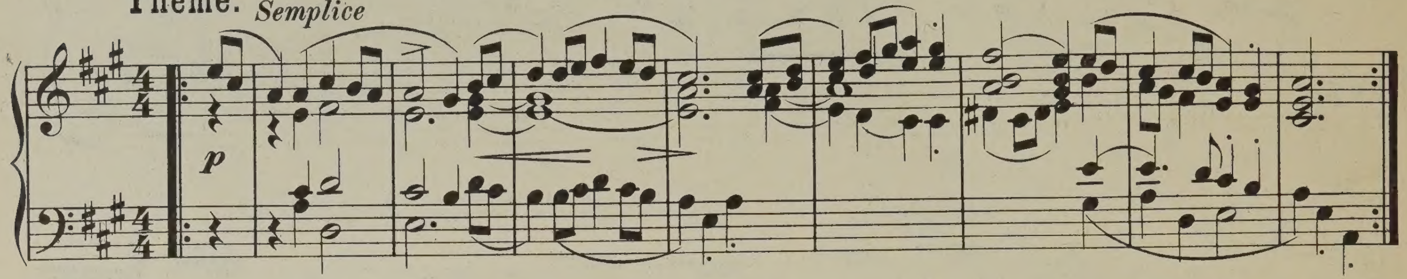
AIR with VARIATIONS in A.

Introduction.

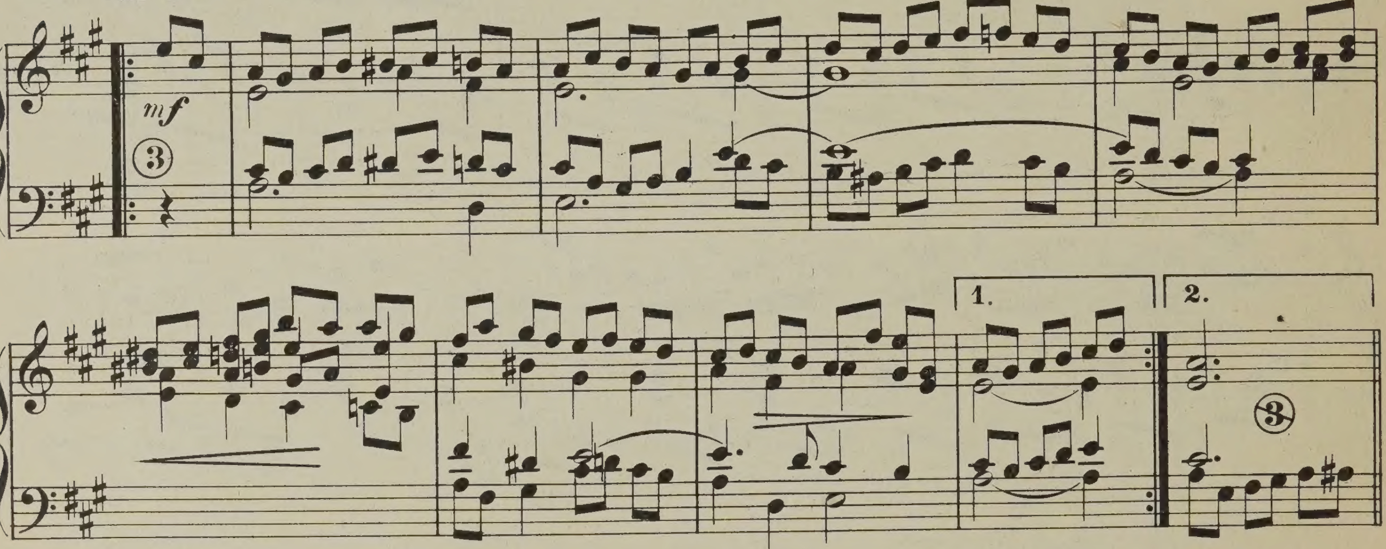
J. Frank Proudman.


①
④
Grand jeu
f
Ⓔ
rall.
Ⓖ
④
Sourdine
attacca

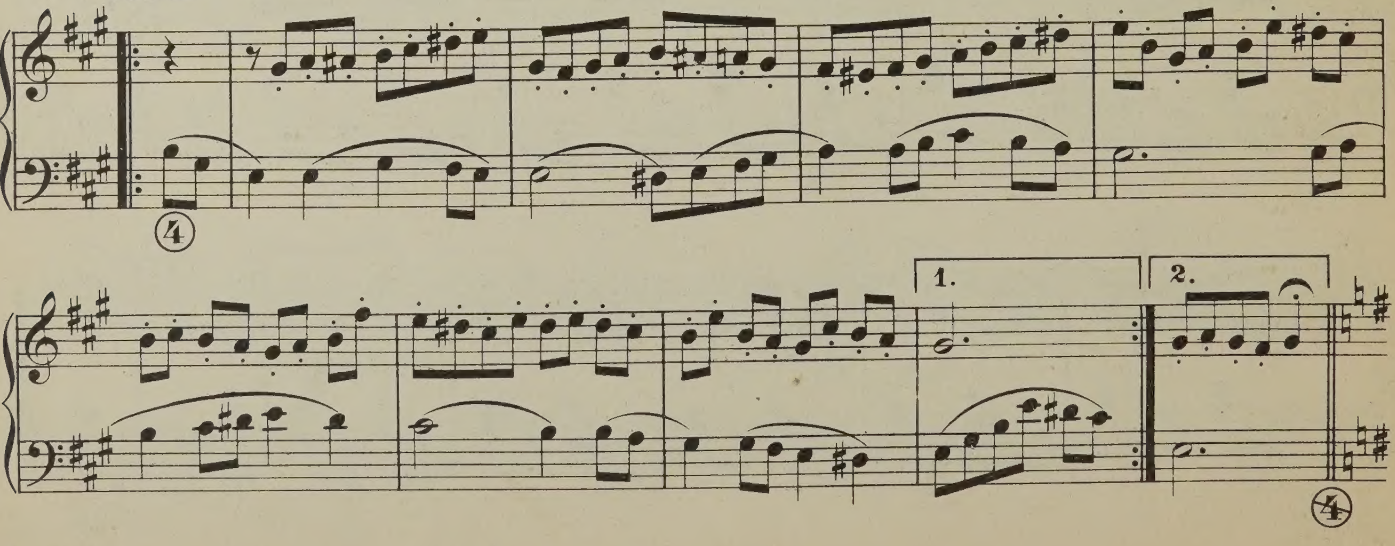
Theme.



Var. 1.

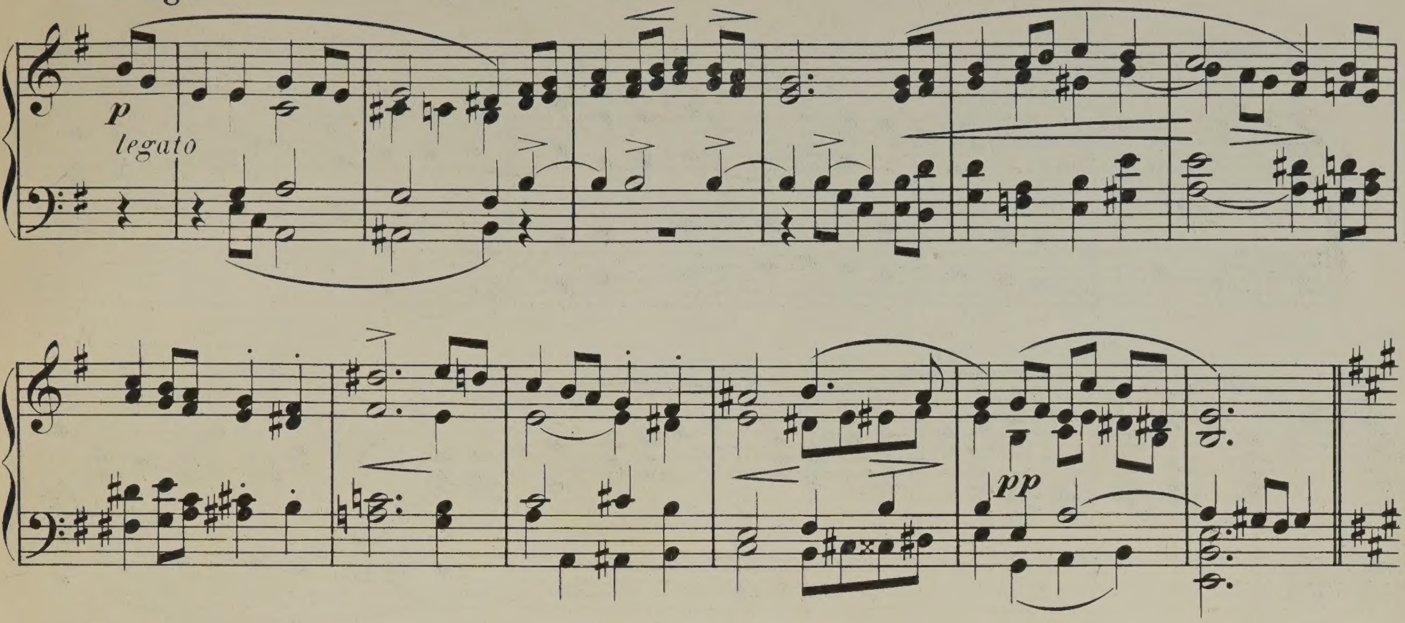


Var. 2.



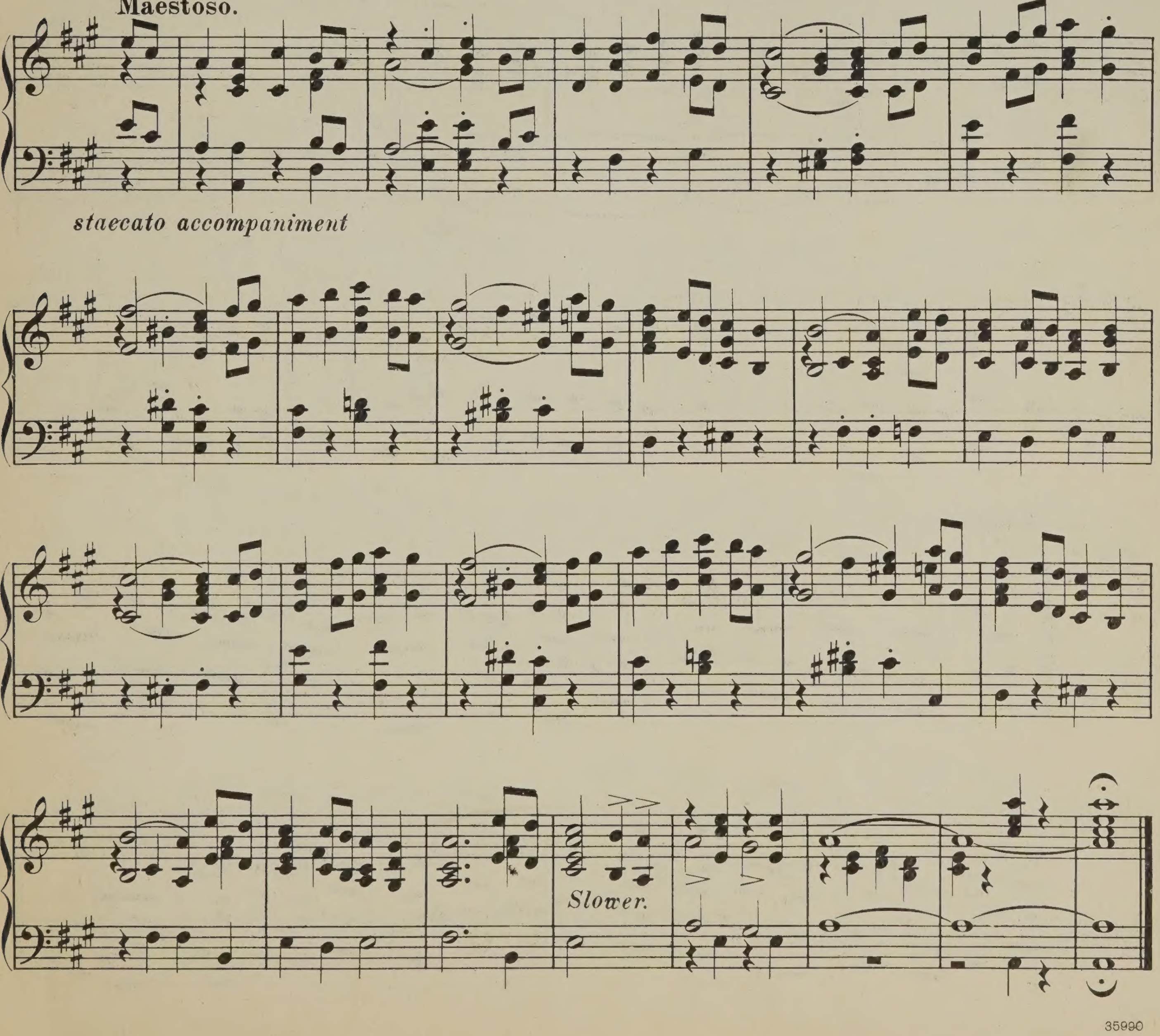
Var. 3.

Adagio.



Finale.

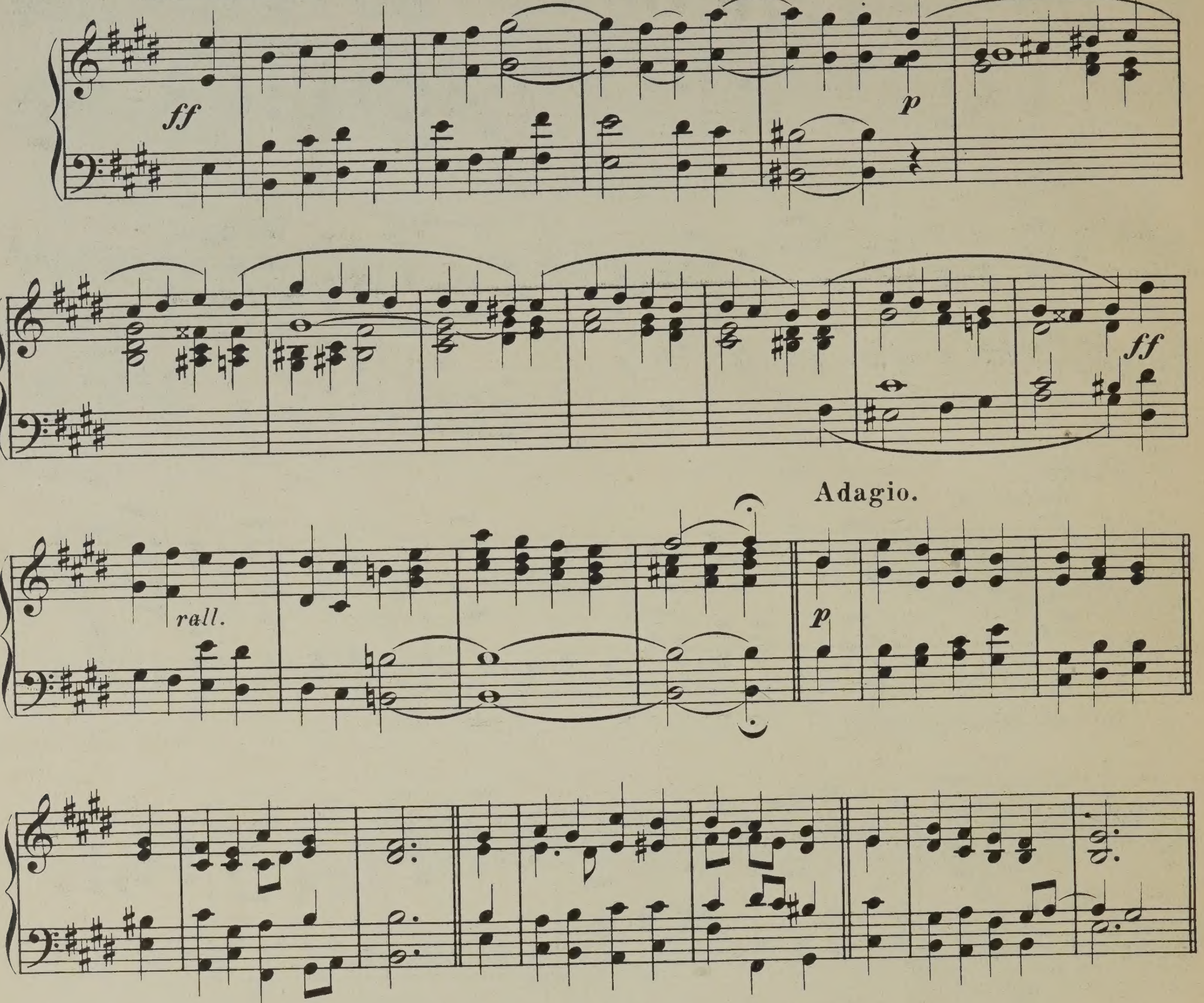
Maestoso.


staccato accompaniment
Slower.

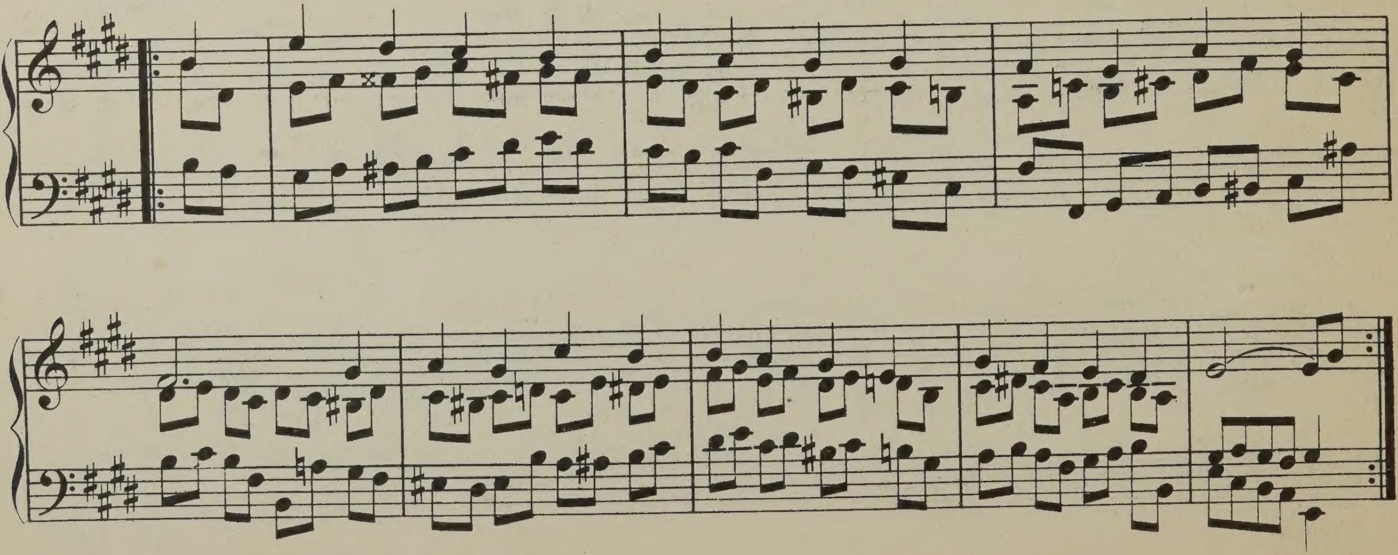
VARIATIONS on a familiar Hymn tune.

J. Frank Proudman.

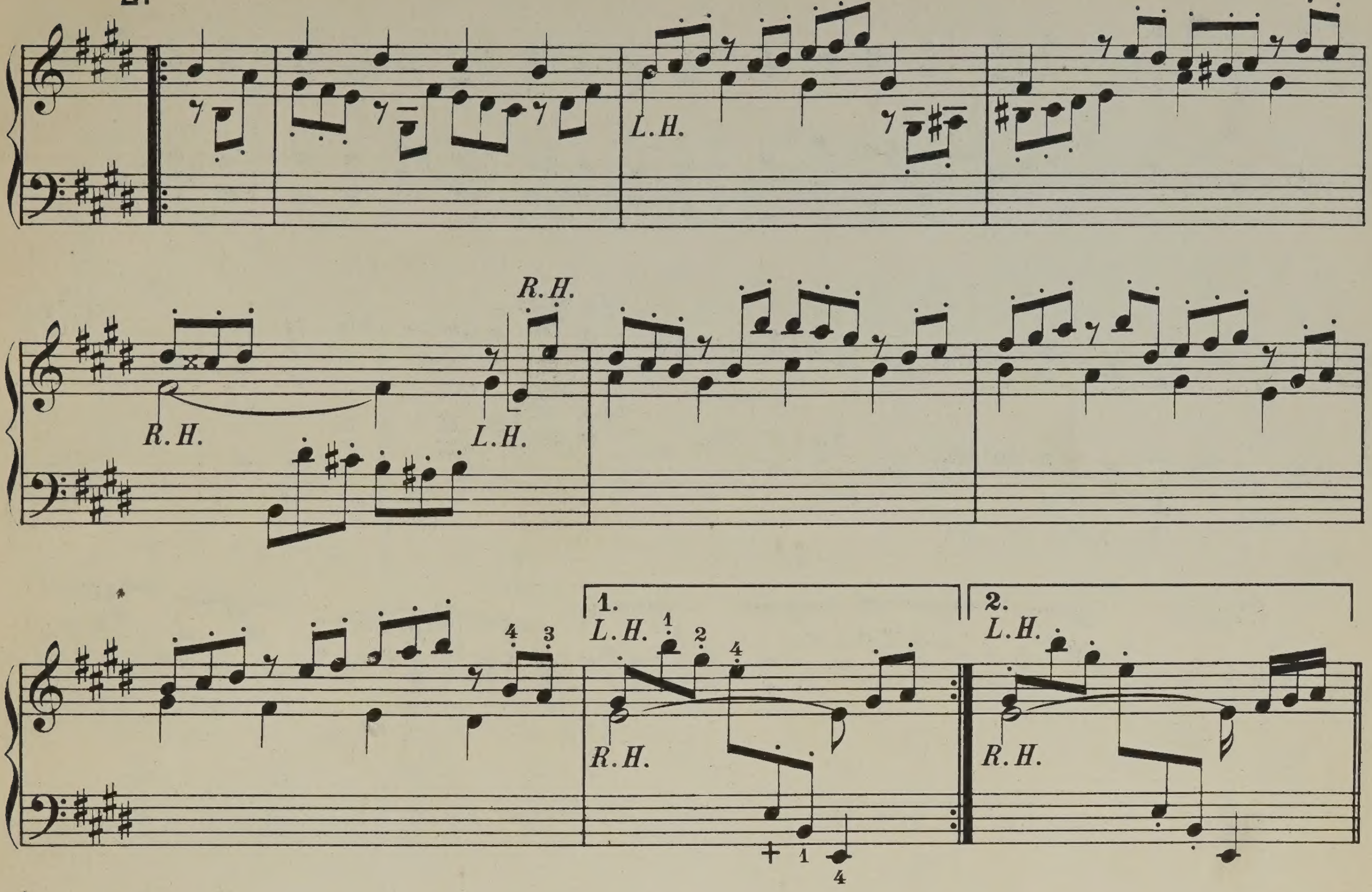
Introduction.


ff
p
ff
rall.
Adagio.
p

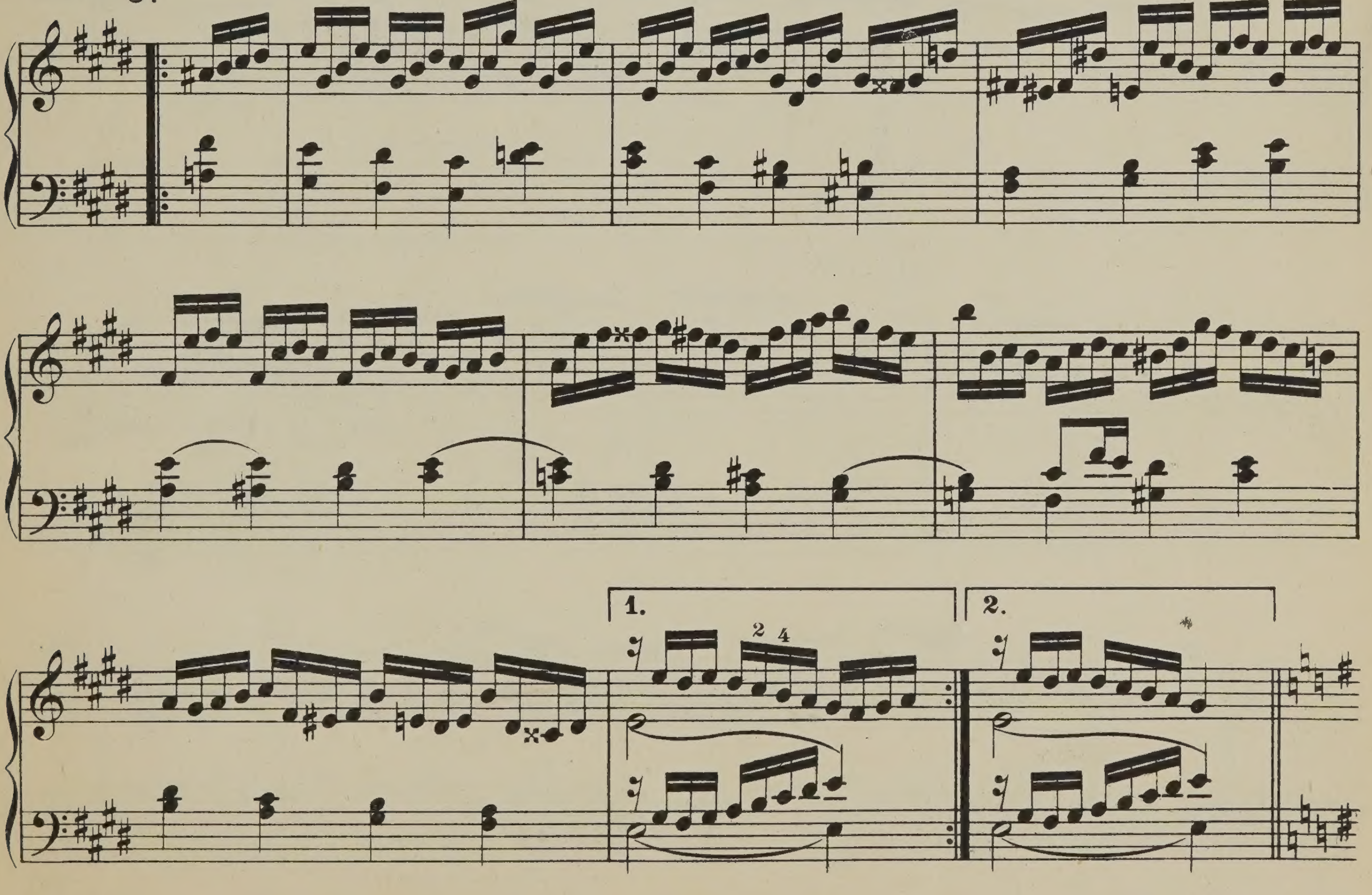
1. Andante.



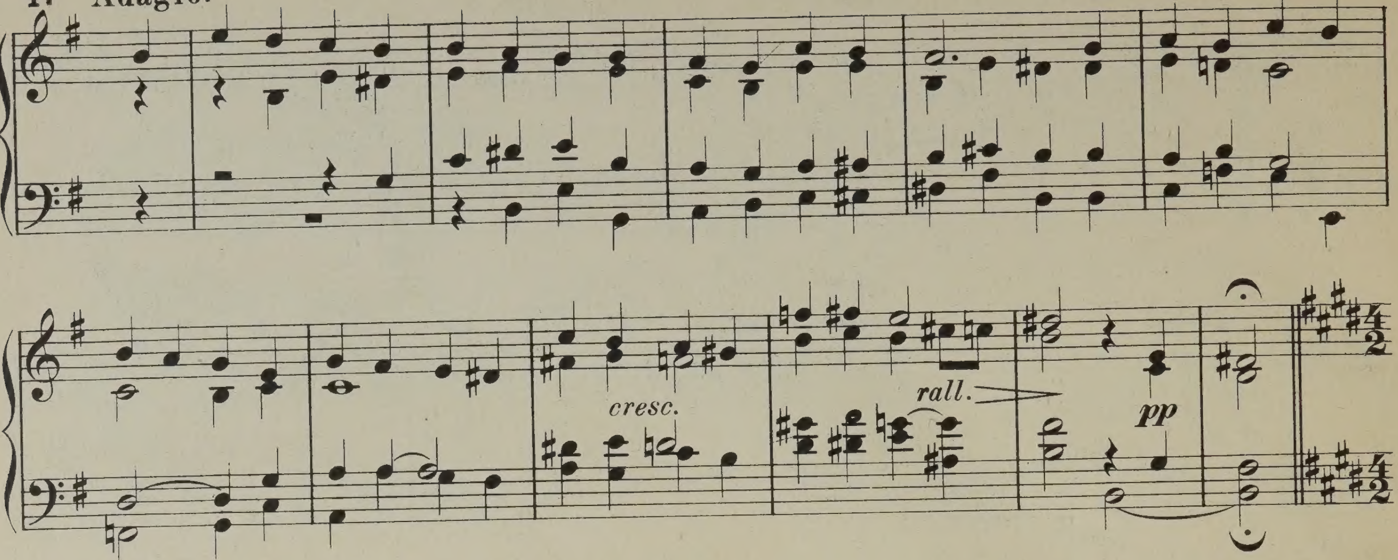
2.


L.H.
R.H.
R.H.
L.H.
4 3
1.
L.H. 1 2 4
R.H.
+ 1 4
2.
L.H.
R.H.

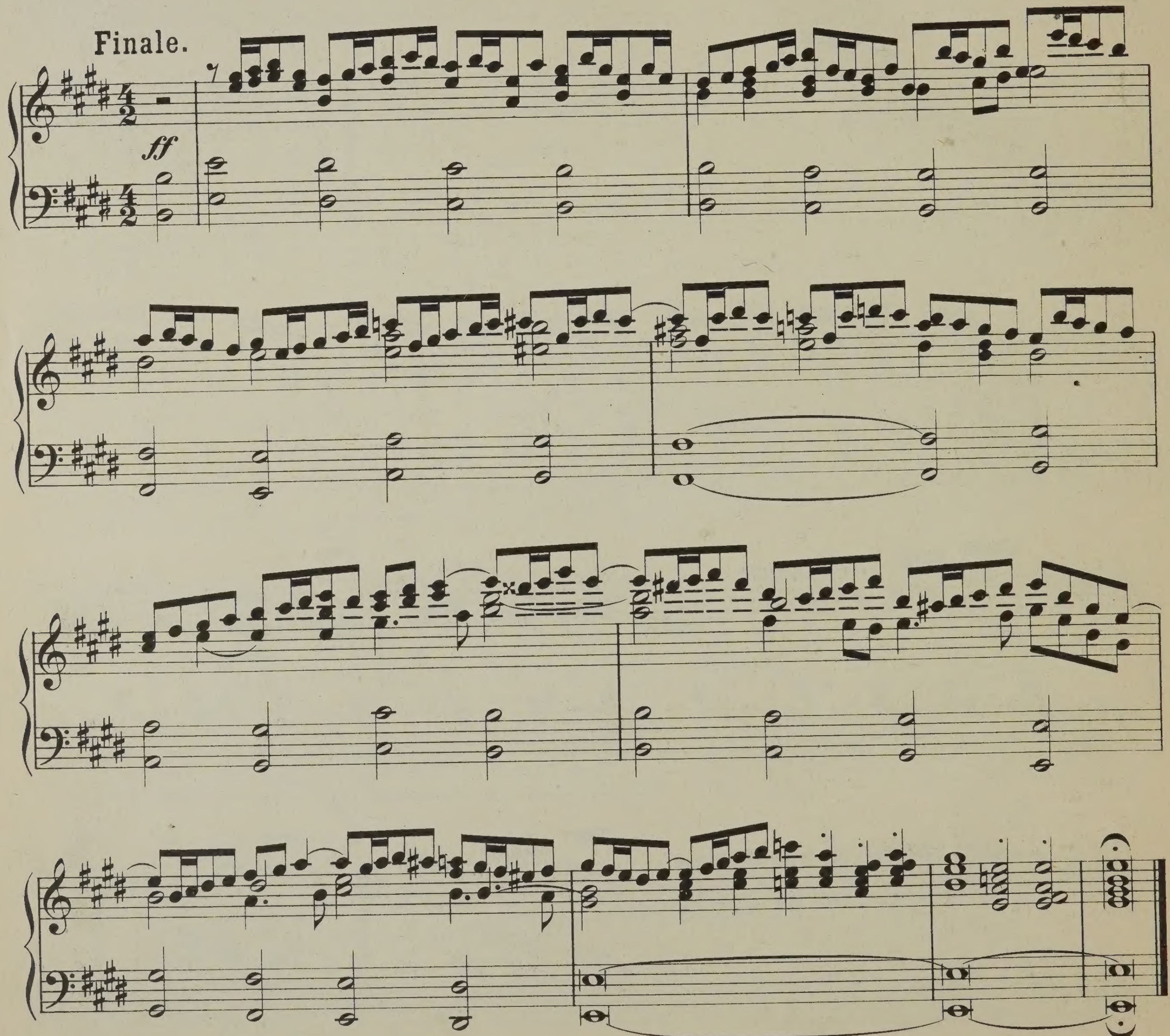
3.



4. Adagio.

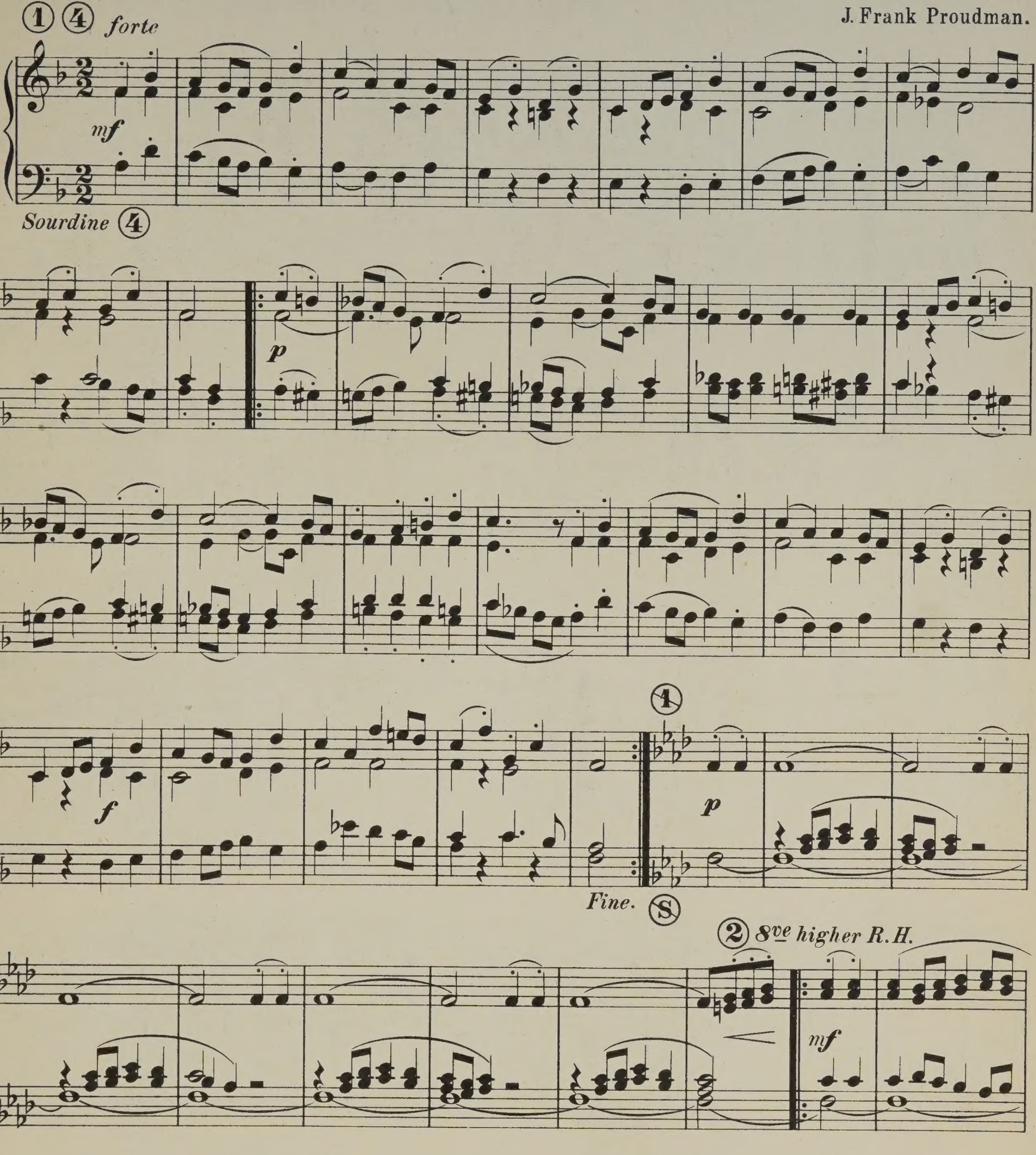

cresc.
rall.
pp

Finale.



GAVOTTE & MUSETTE.

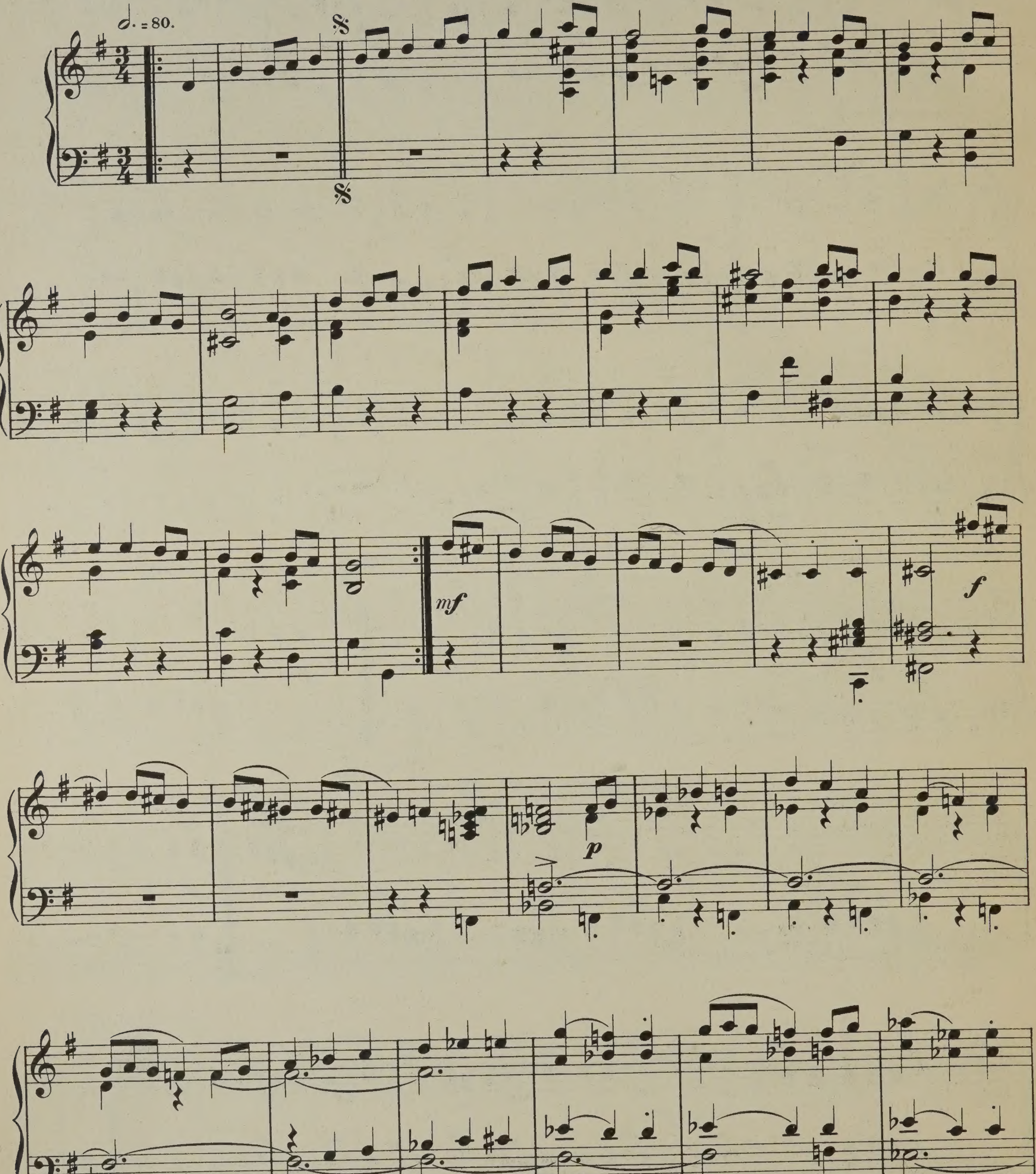
J. Frank Proudman.

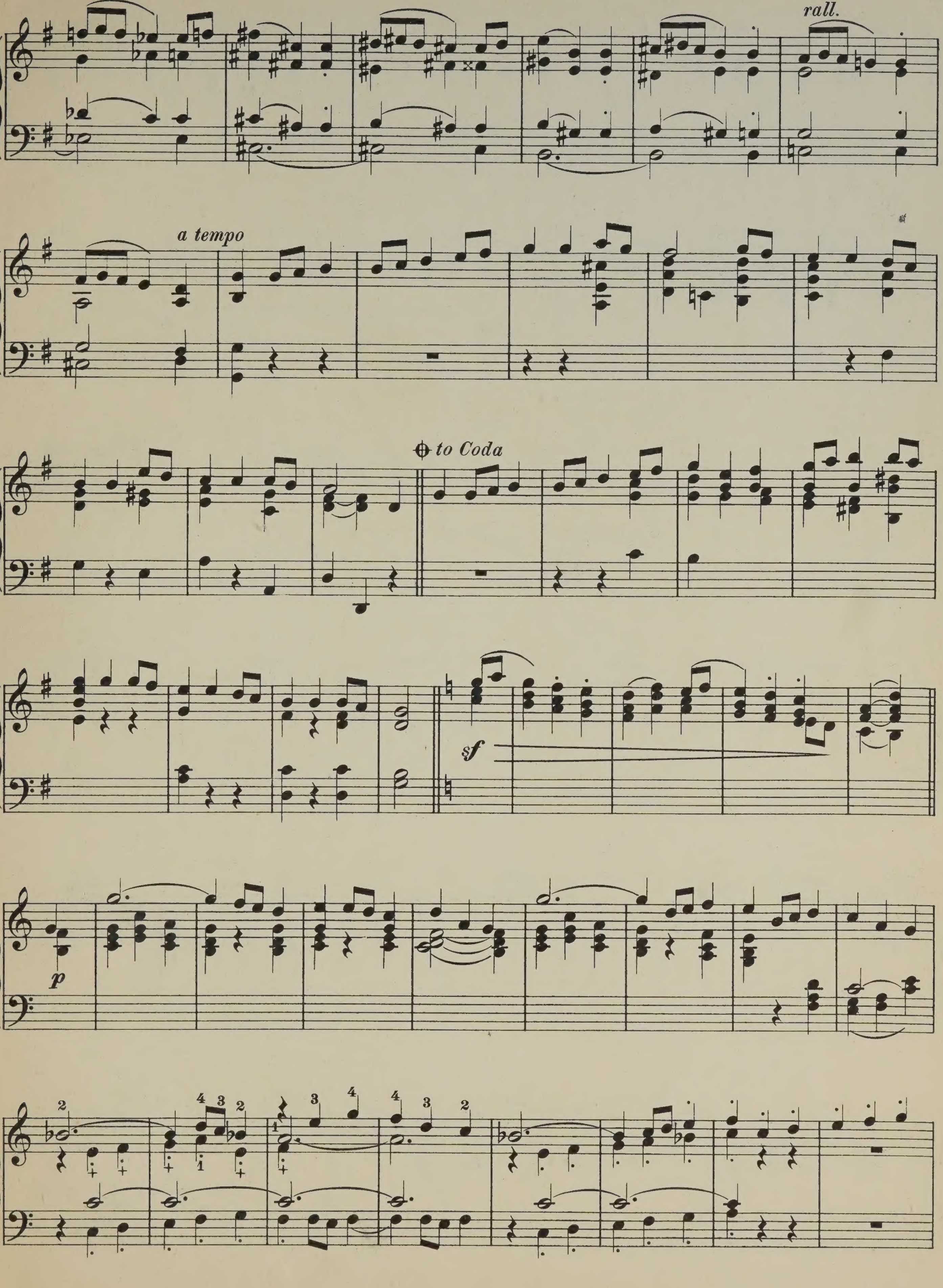

① ④ forte
mf
Sourdine ④
p
f
Fine.
④
p
Ⓢ
② 8ve higher R.H.
mf
cresc.
f
dim.
1.
2.
Gavotte D.C. al Fine.

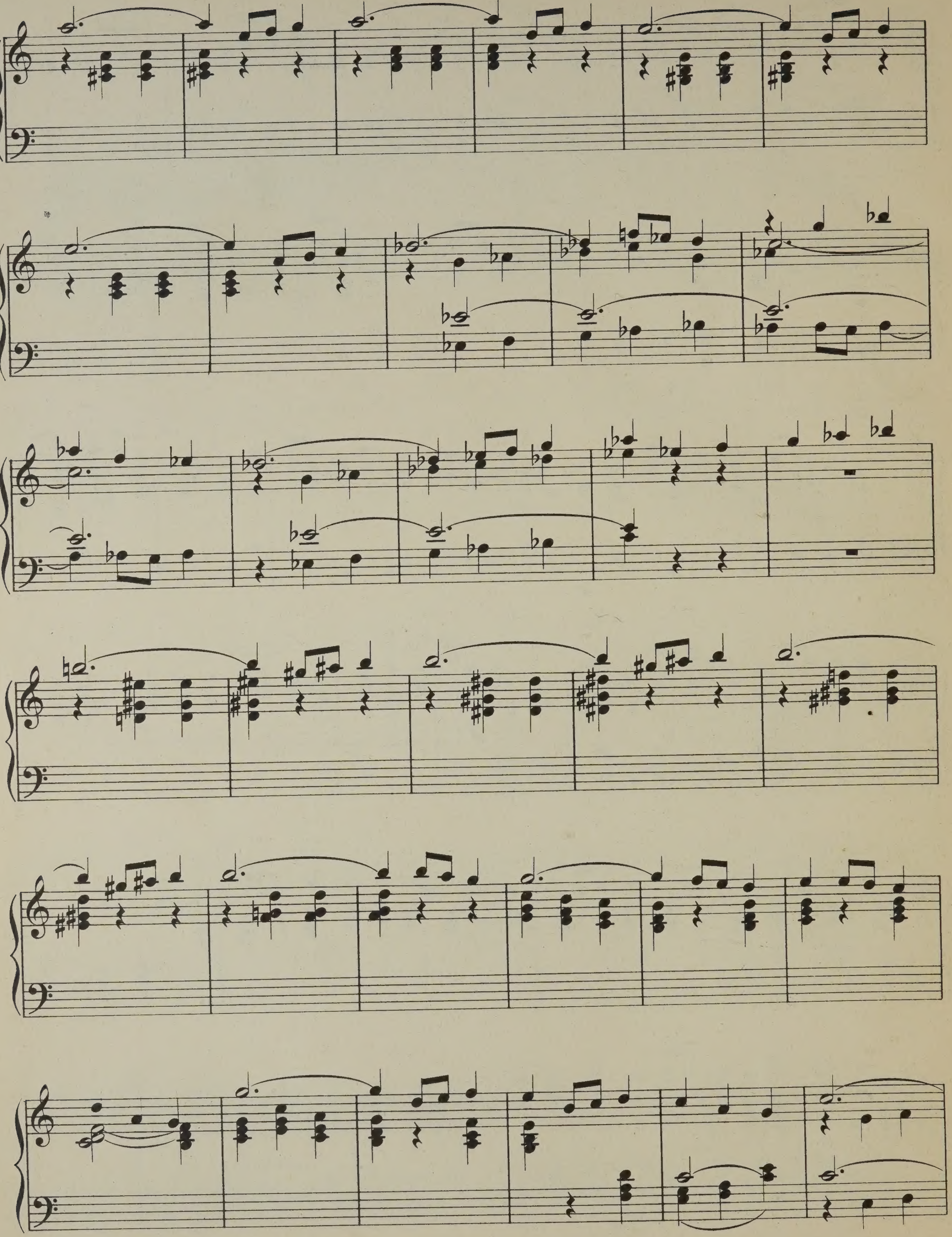
]

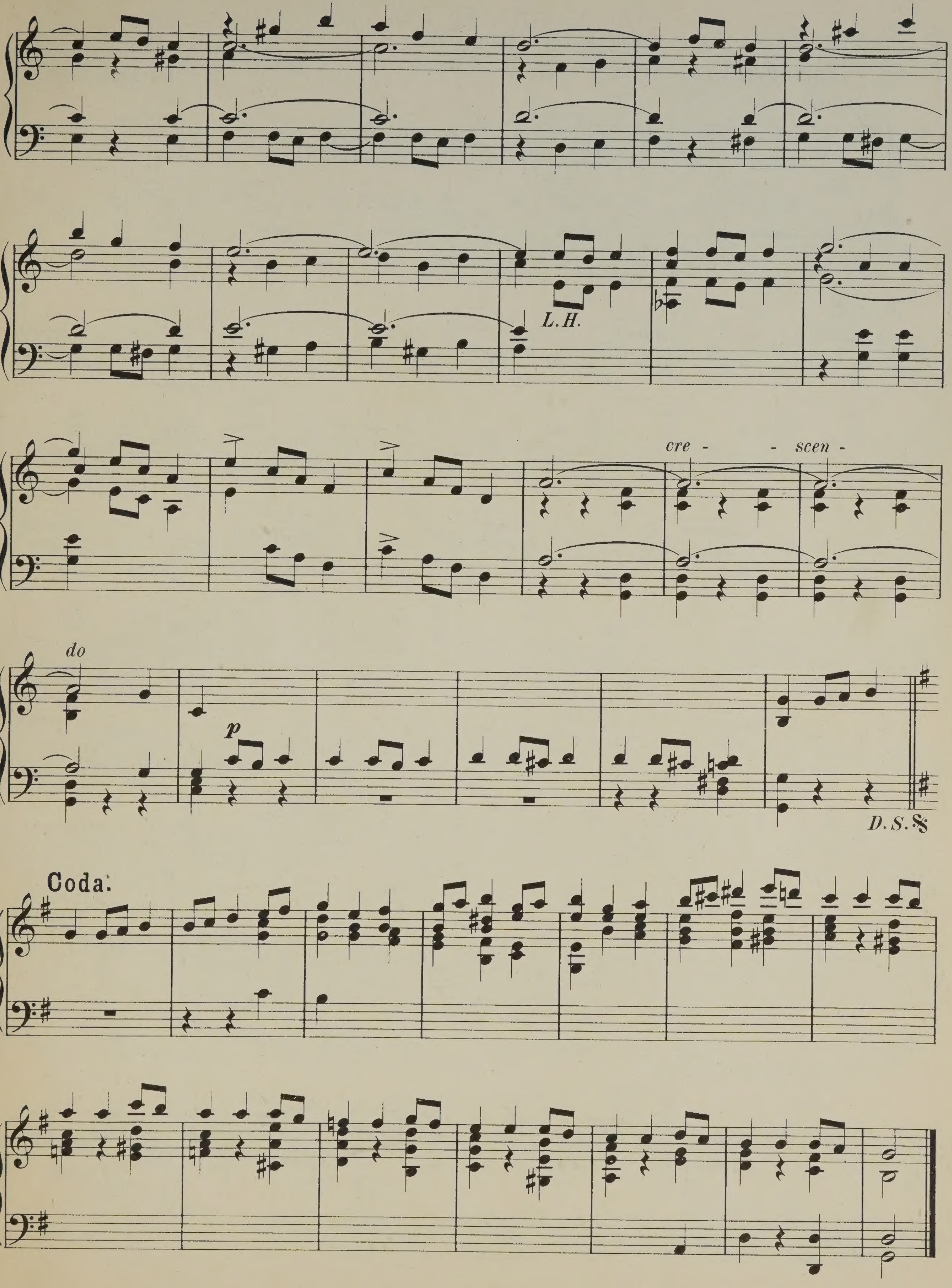
SCHERZO.

J. Frank Proudman.




rall.
a tempo
𝄌 to Coda
sf
p
2
4 3 2
1
1
3 4
4 3 2

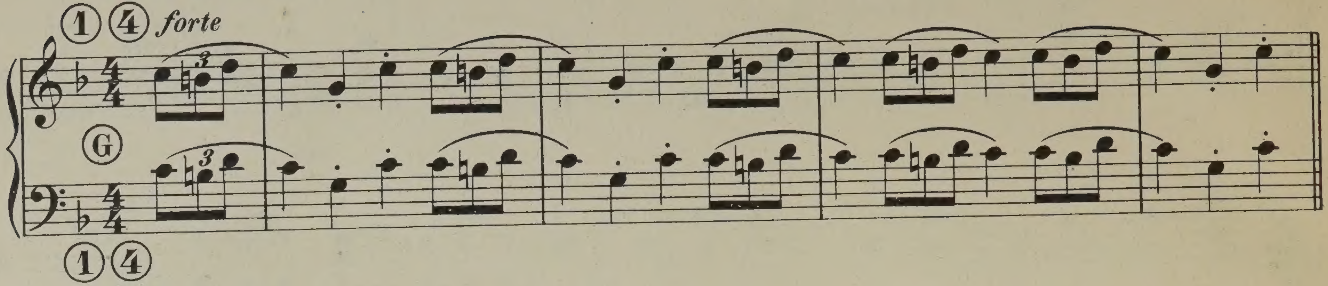



L.H.
cre - - scen -
do
p
D.S.
Coda.

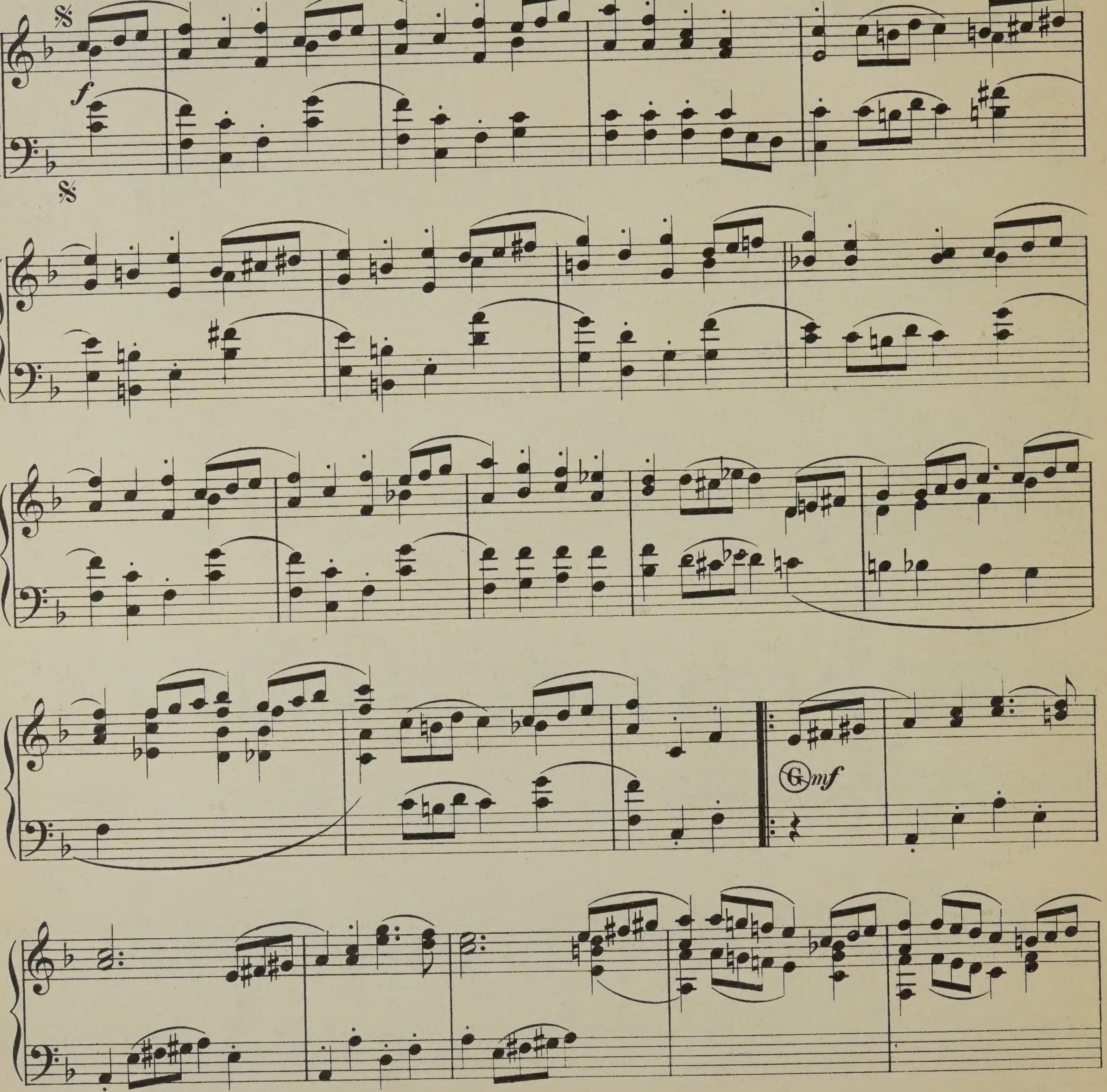
A MARCH OF JOY.

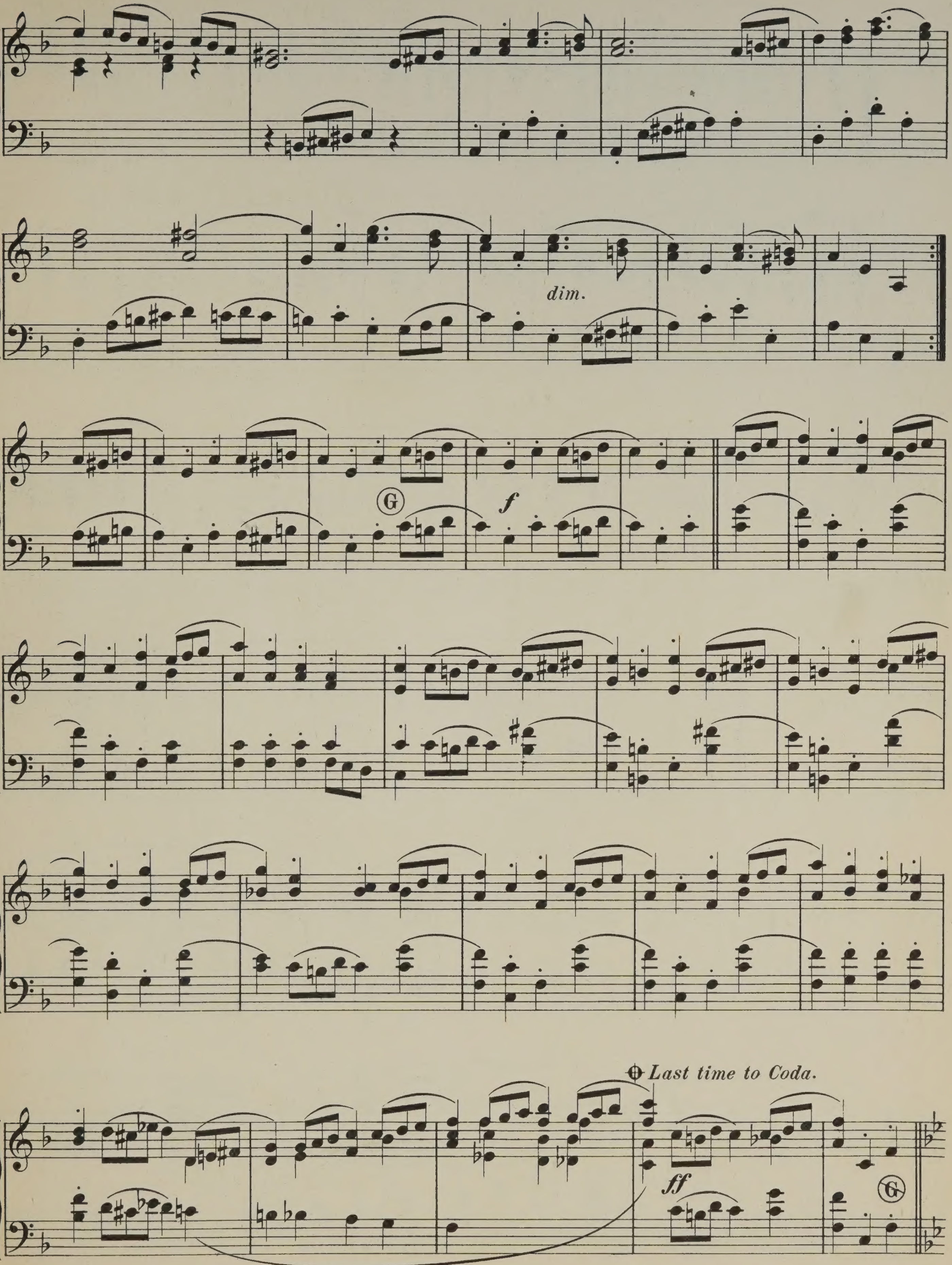
J. Frank Proudman.

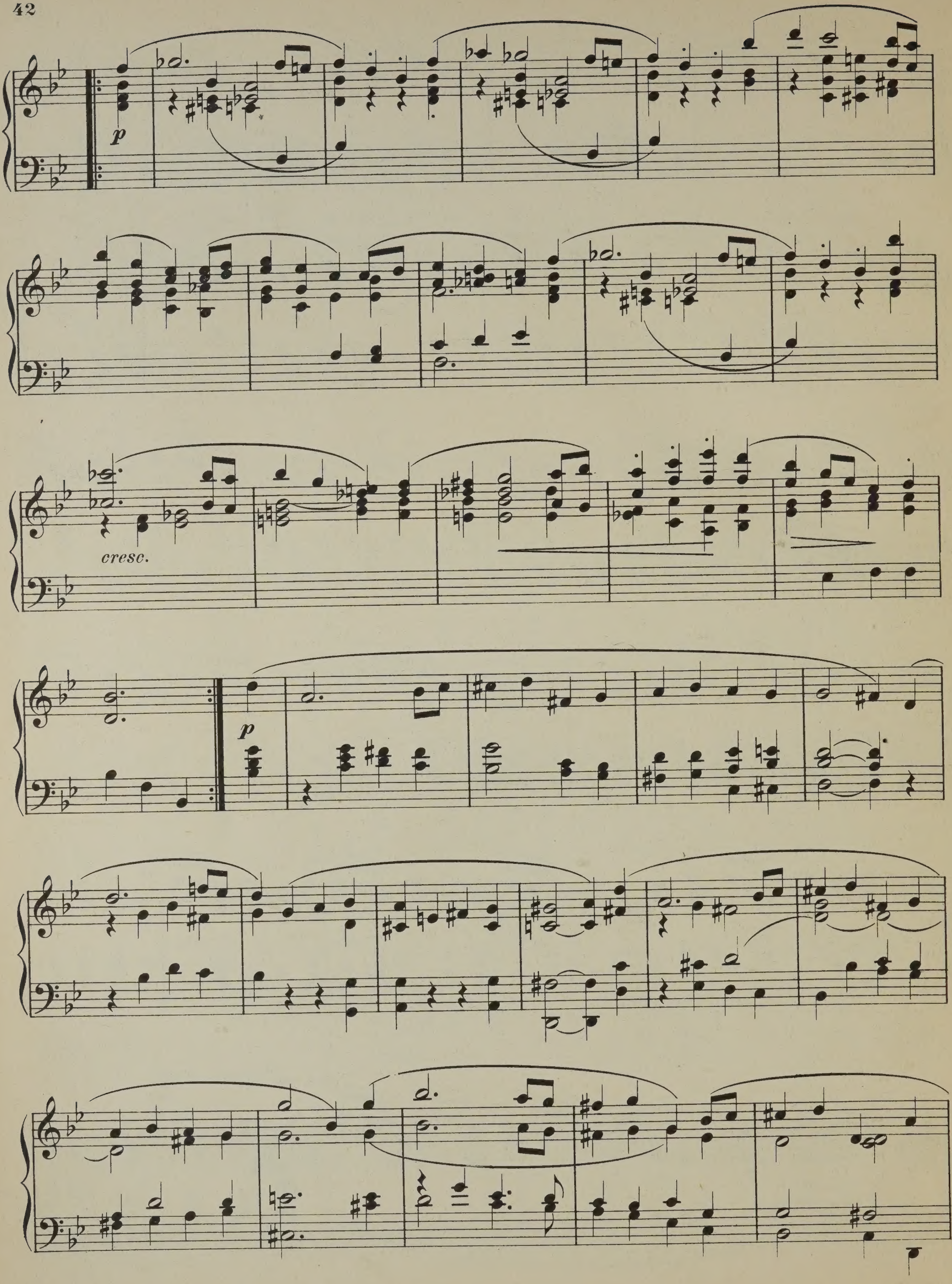
Introduction.

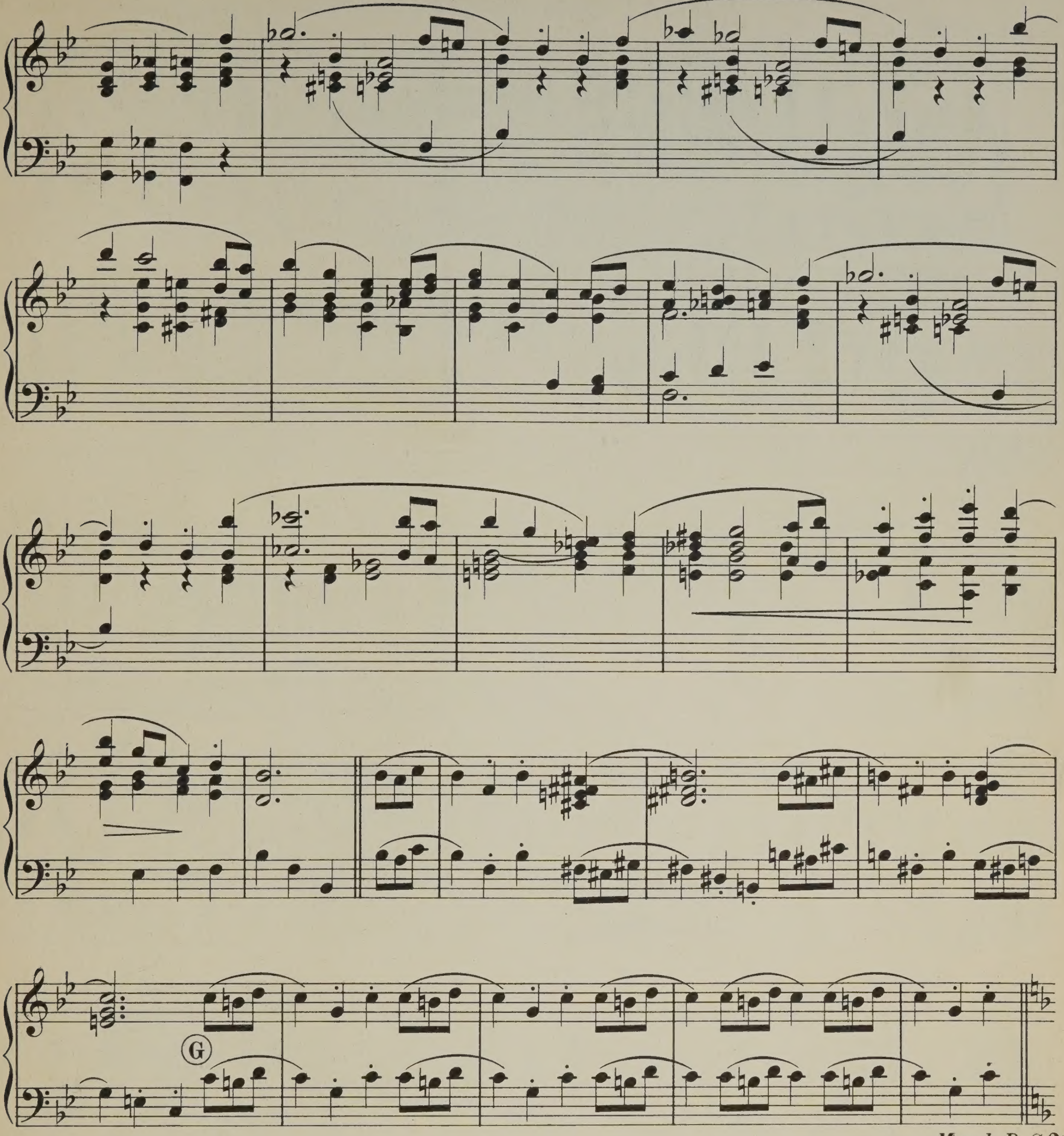

①④ forte
3
G
3
①④

March.



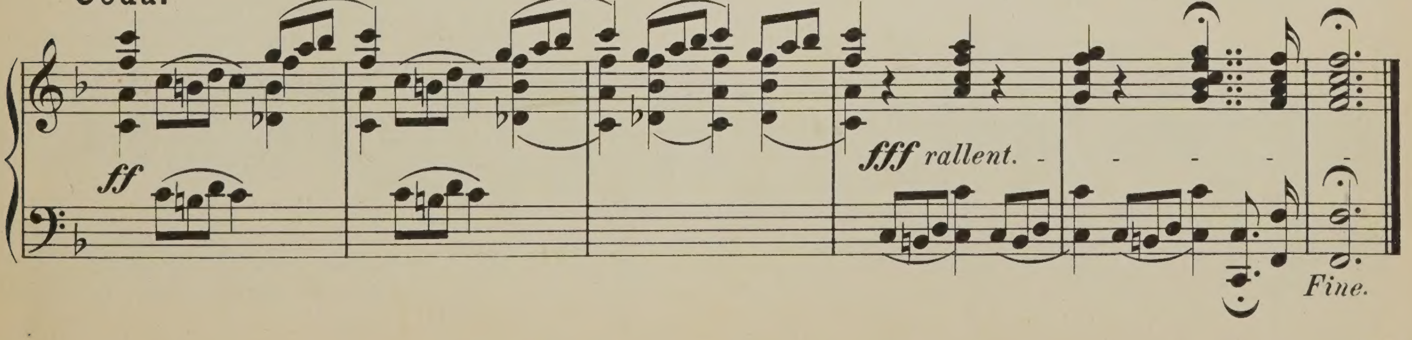

dim.
G
f
⊕ Last time to Coda.
ff
G


p
cresc.
p



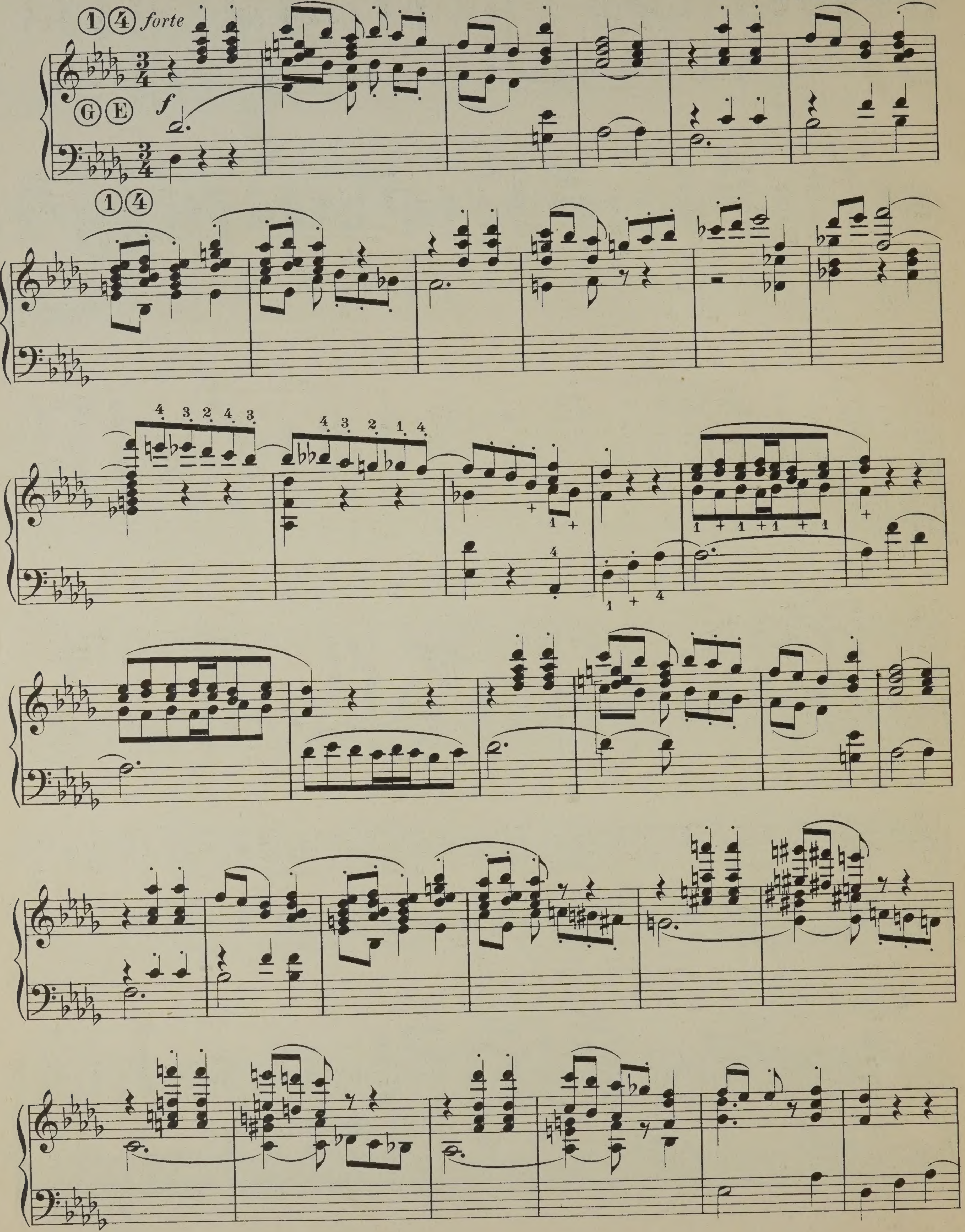
March D. S. 𝄋

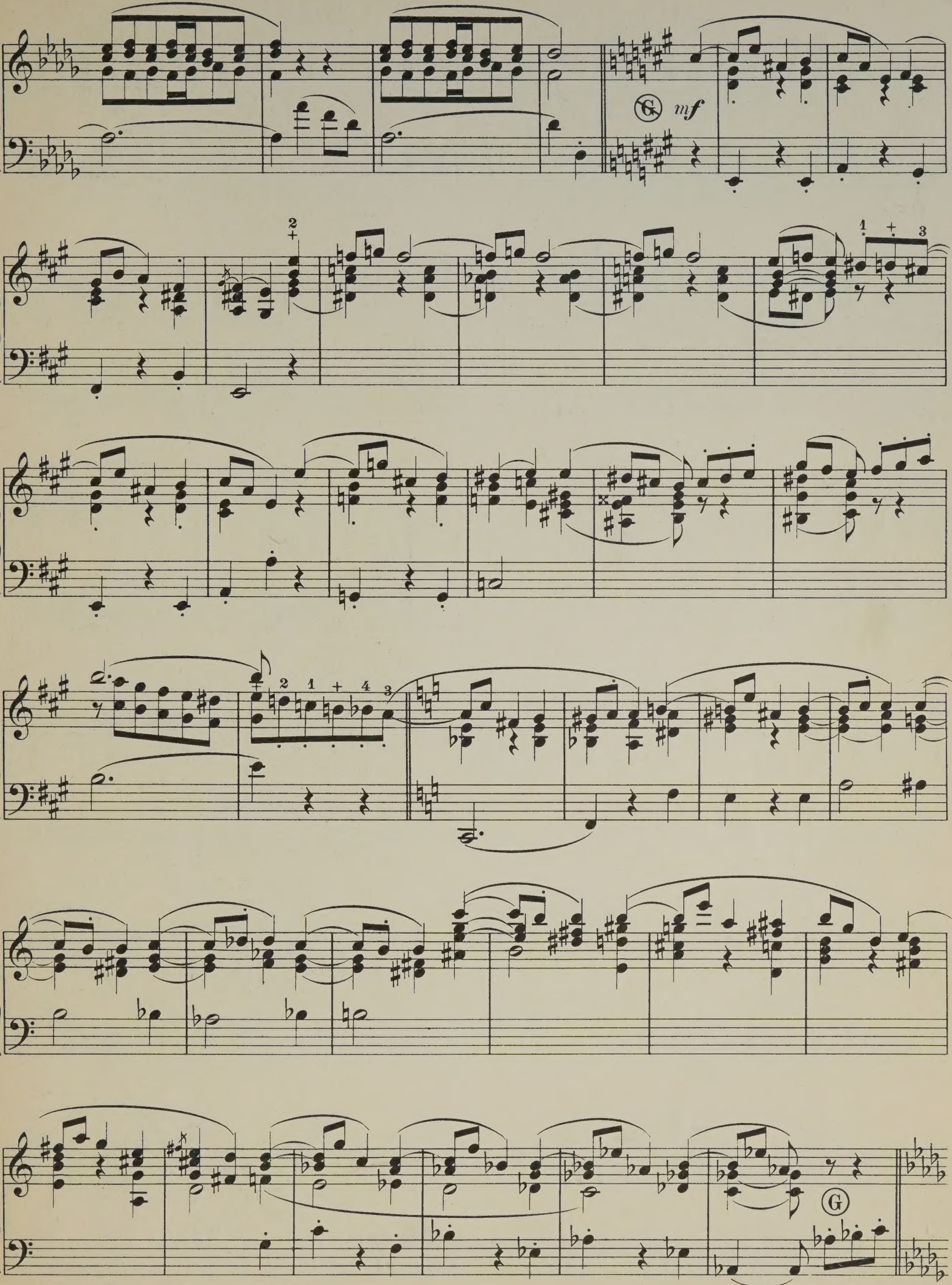
Coda.

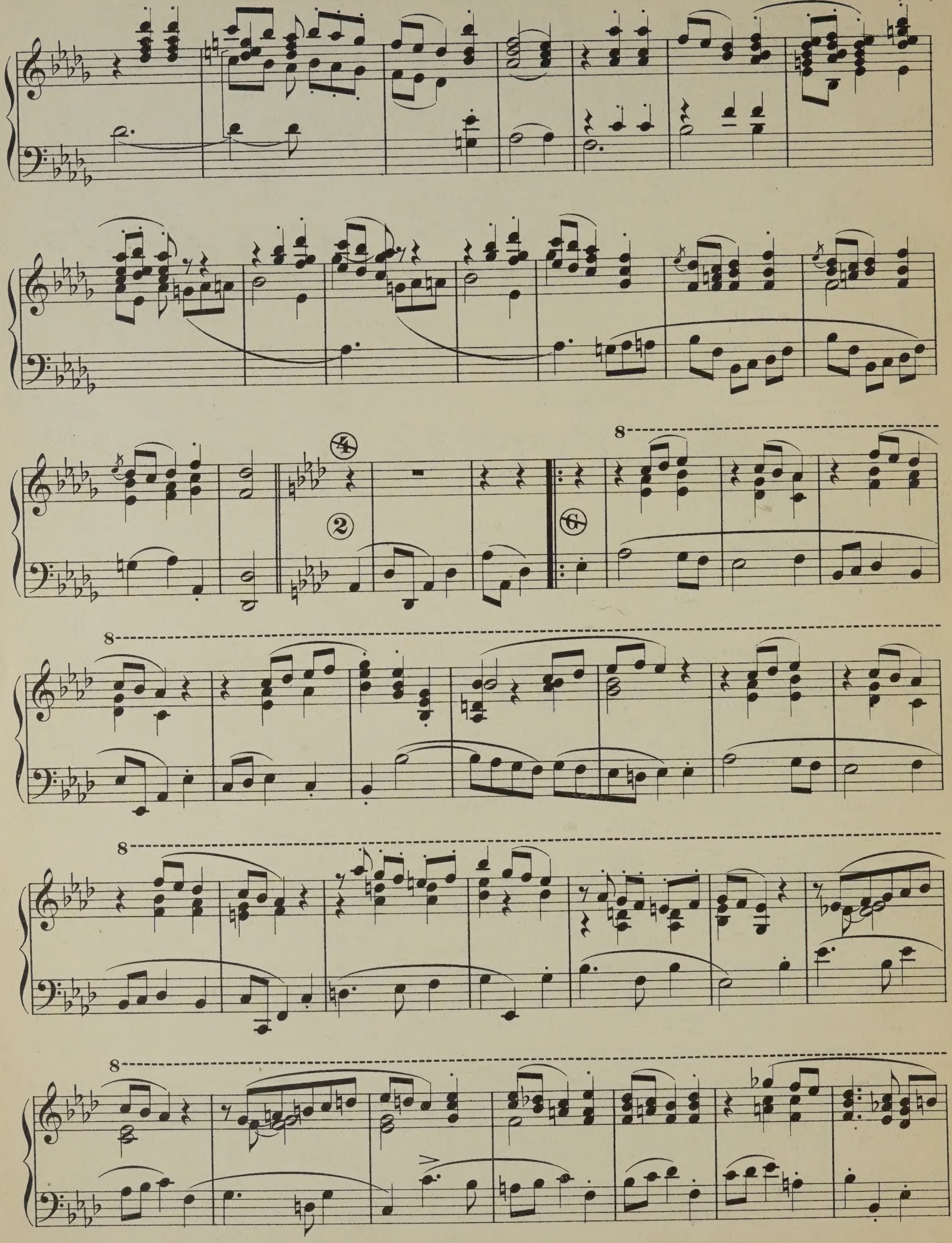

ff
fff rallent.
Fine.

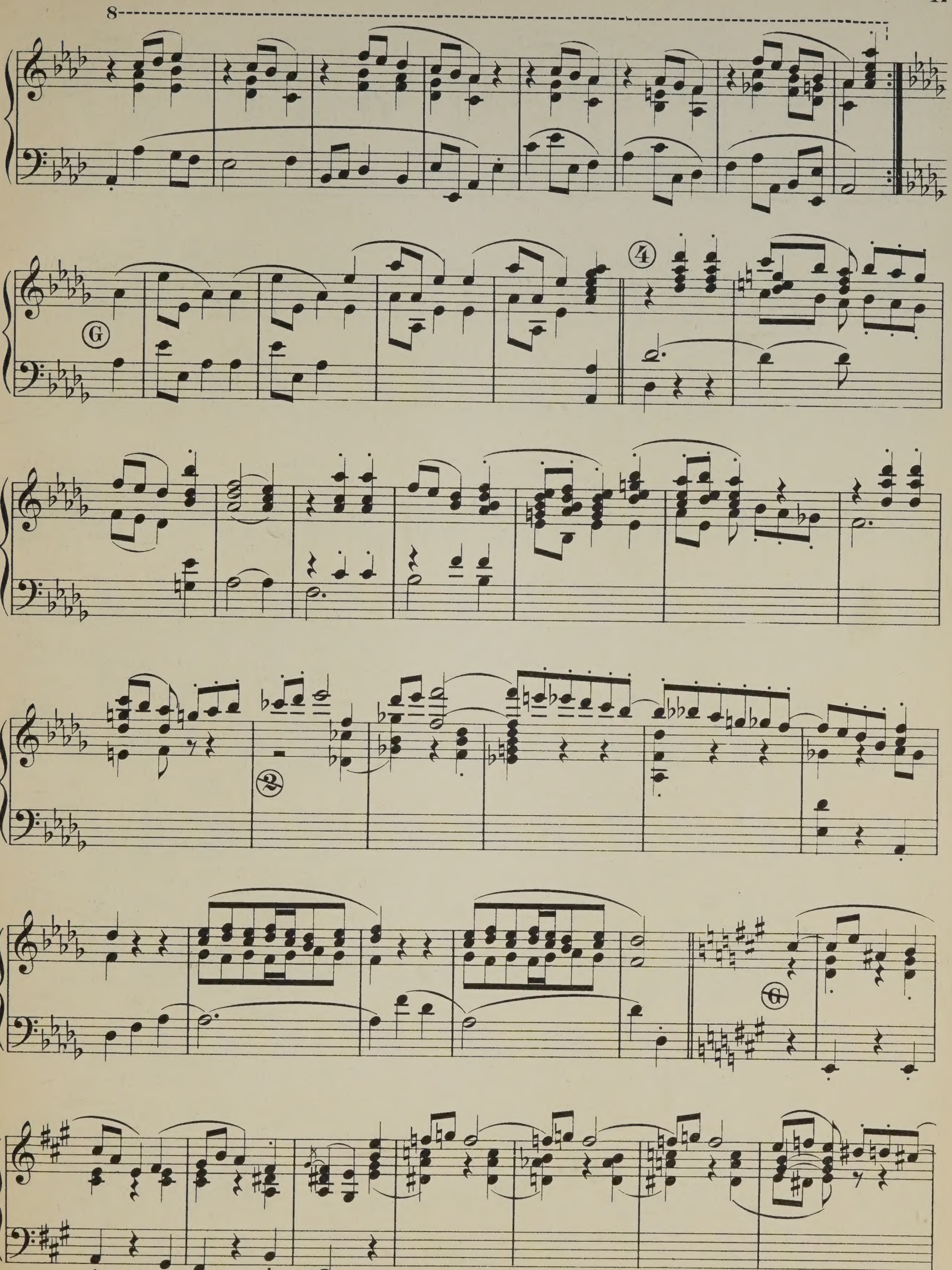
FESTIVAL POSTLUDE.

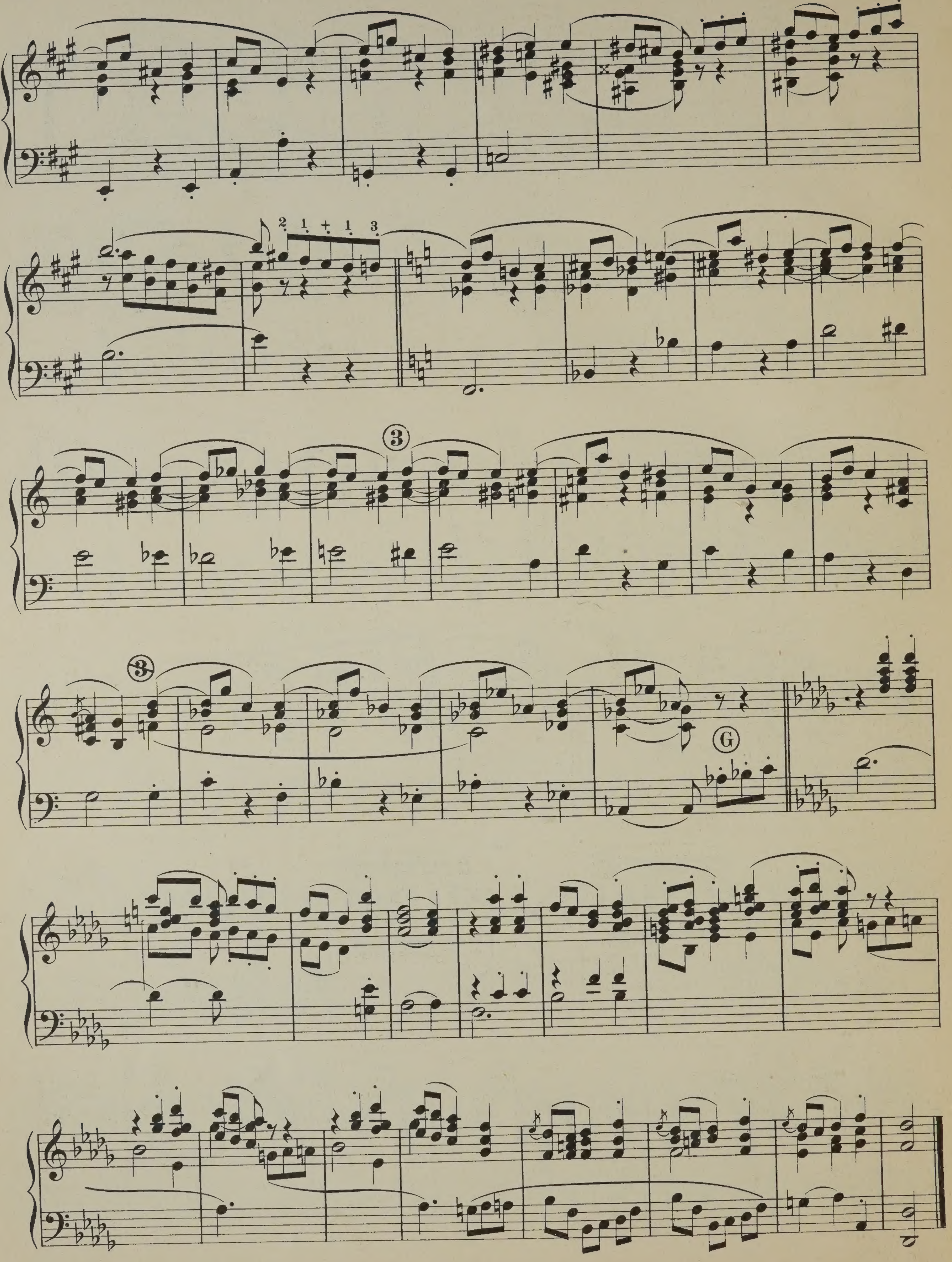
J. Frank Proudman.


①④ forte
Ⓖ Ⓔ
f
①④
4. 3. 2. 4. 3.
4. 3. 2. 1. 4.
1 + 1 + 1 + 1 + 1
4
1 + 4


G
mf
2
+
1
+
3
2
1
+
4
3
G

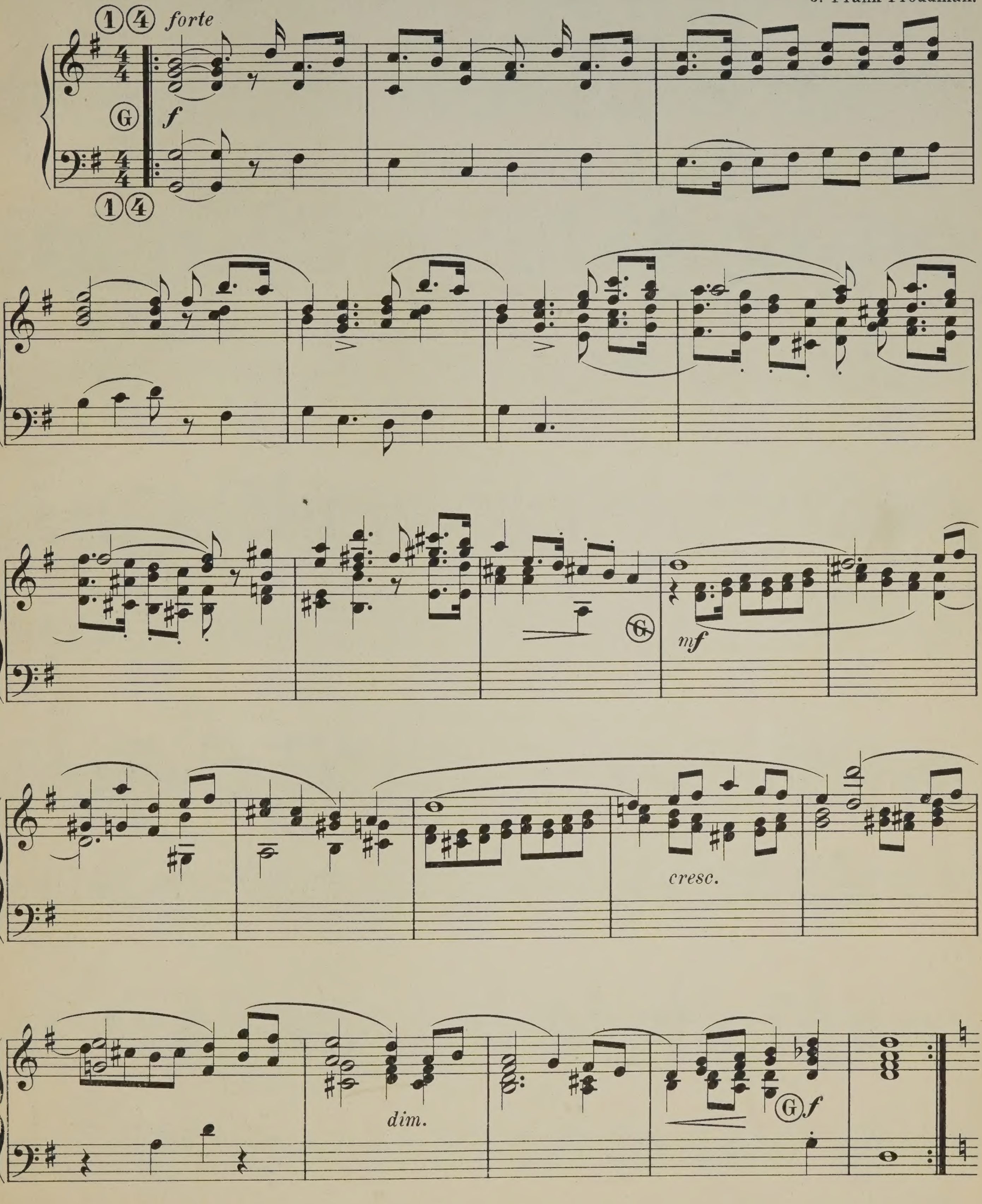

④
②
⑥
8
8
8
8


G


2 1 + 1 3
③
③
Ⓖ

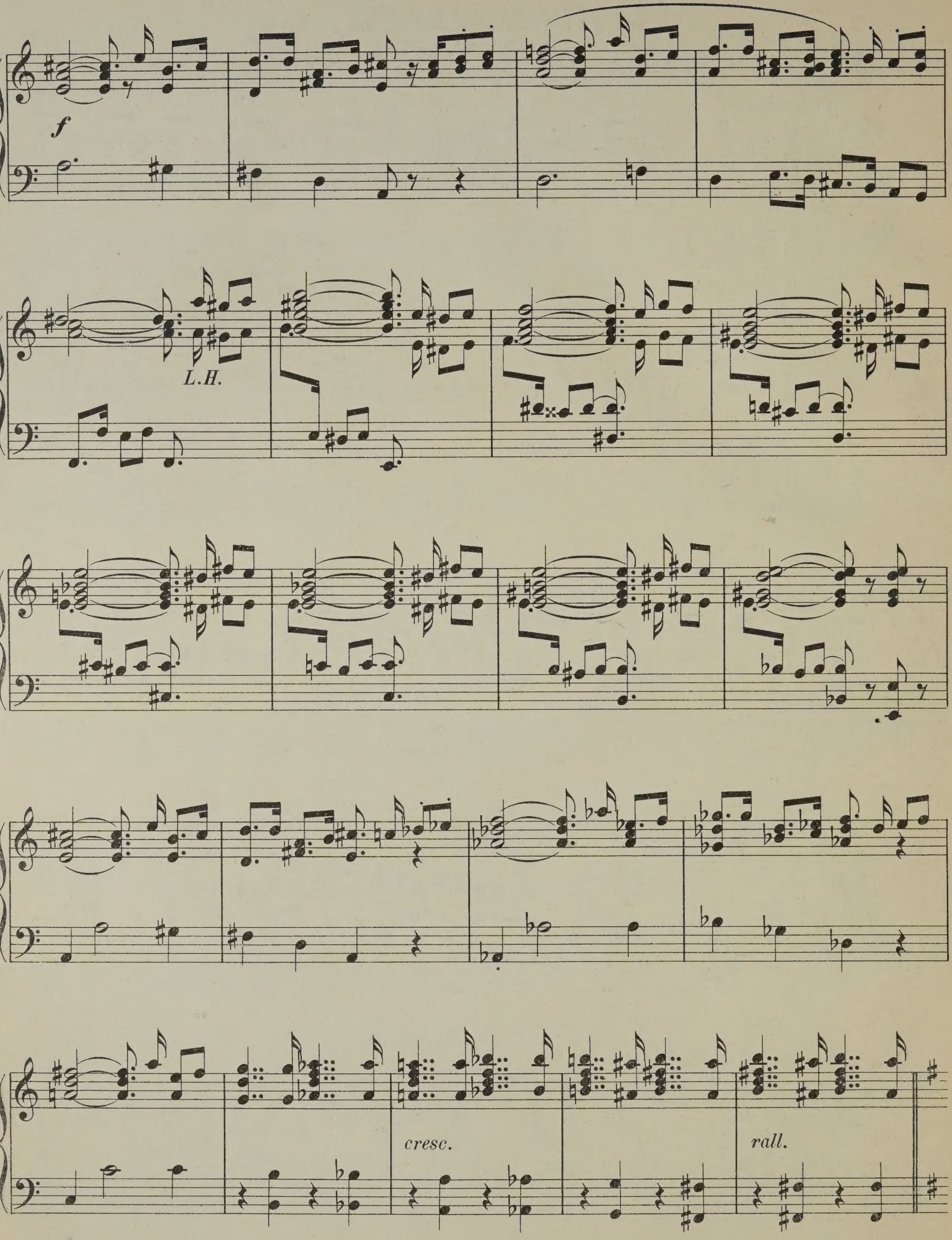
ALLEGRO MODERATO in G.*)

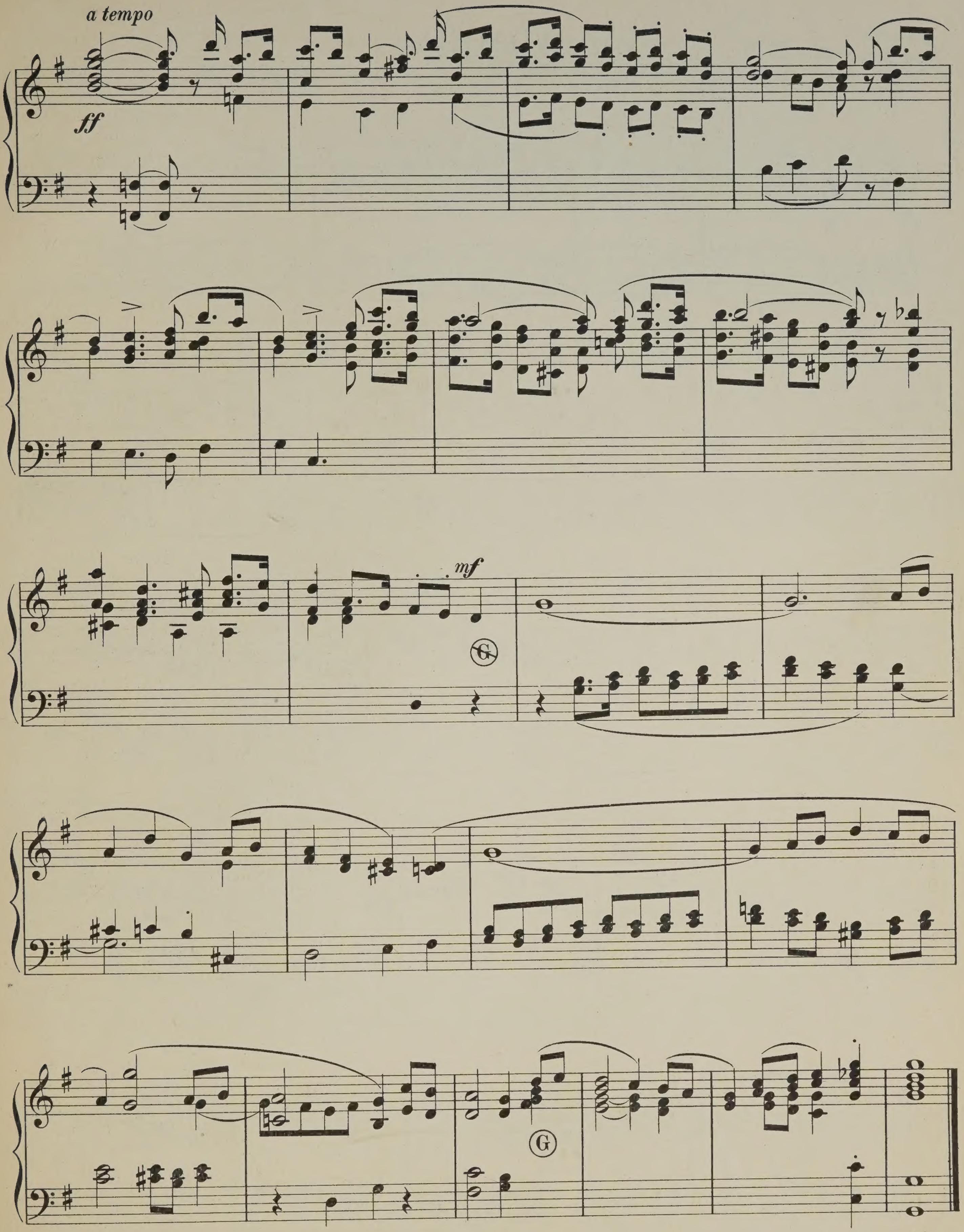
J. Frank Proudman.


①④ forte
Ⓖ
f
①④
Ⓖ
mf
cresc.
dim.
Ⓖ f

---

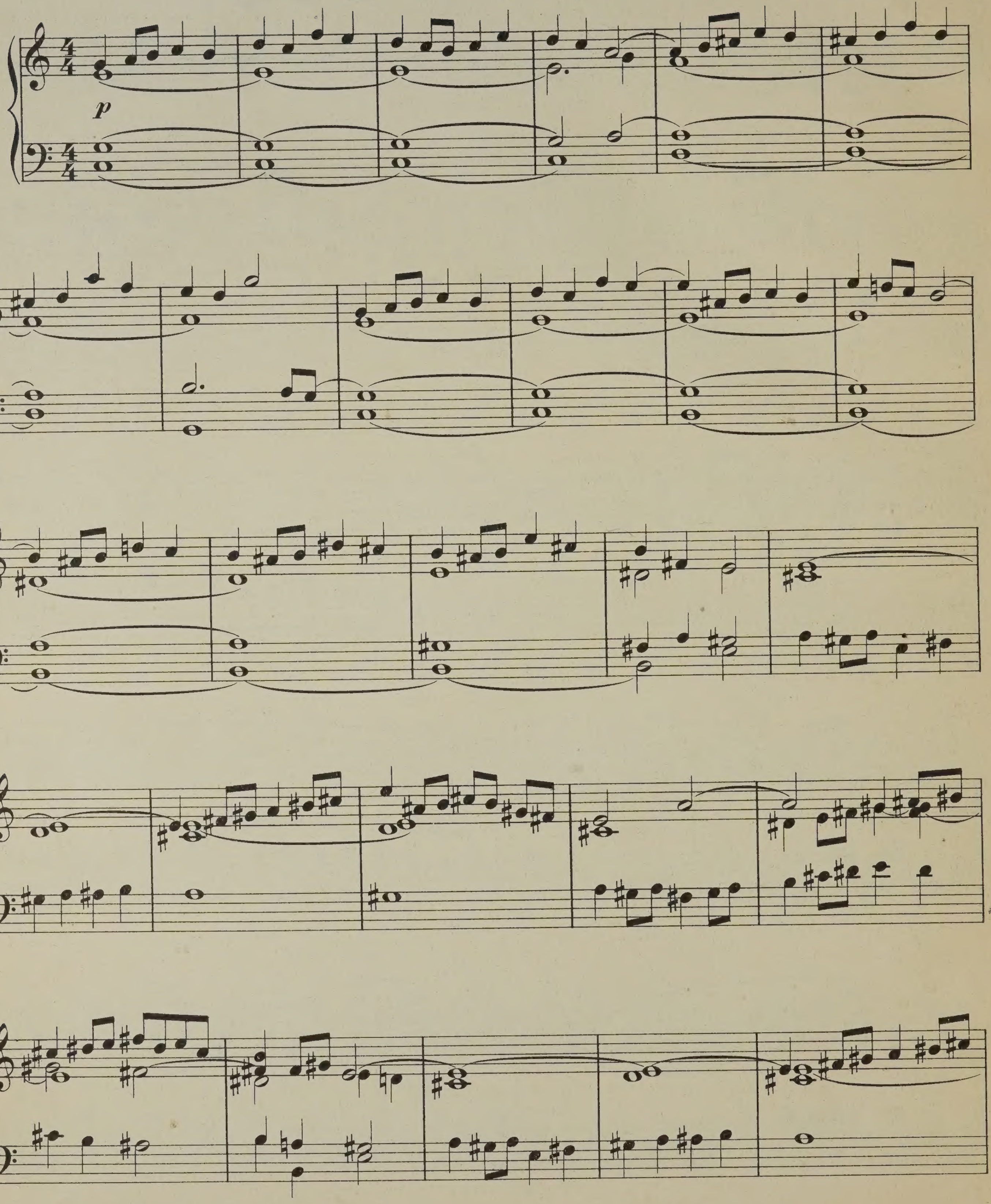
*) This and the next two movements form a Sonatina

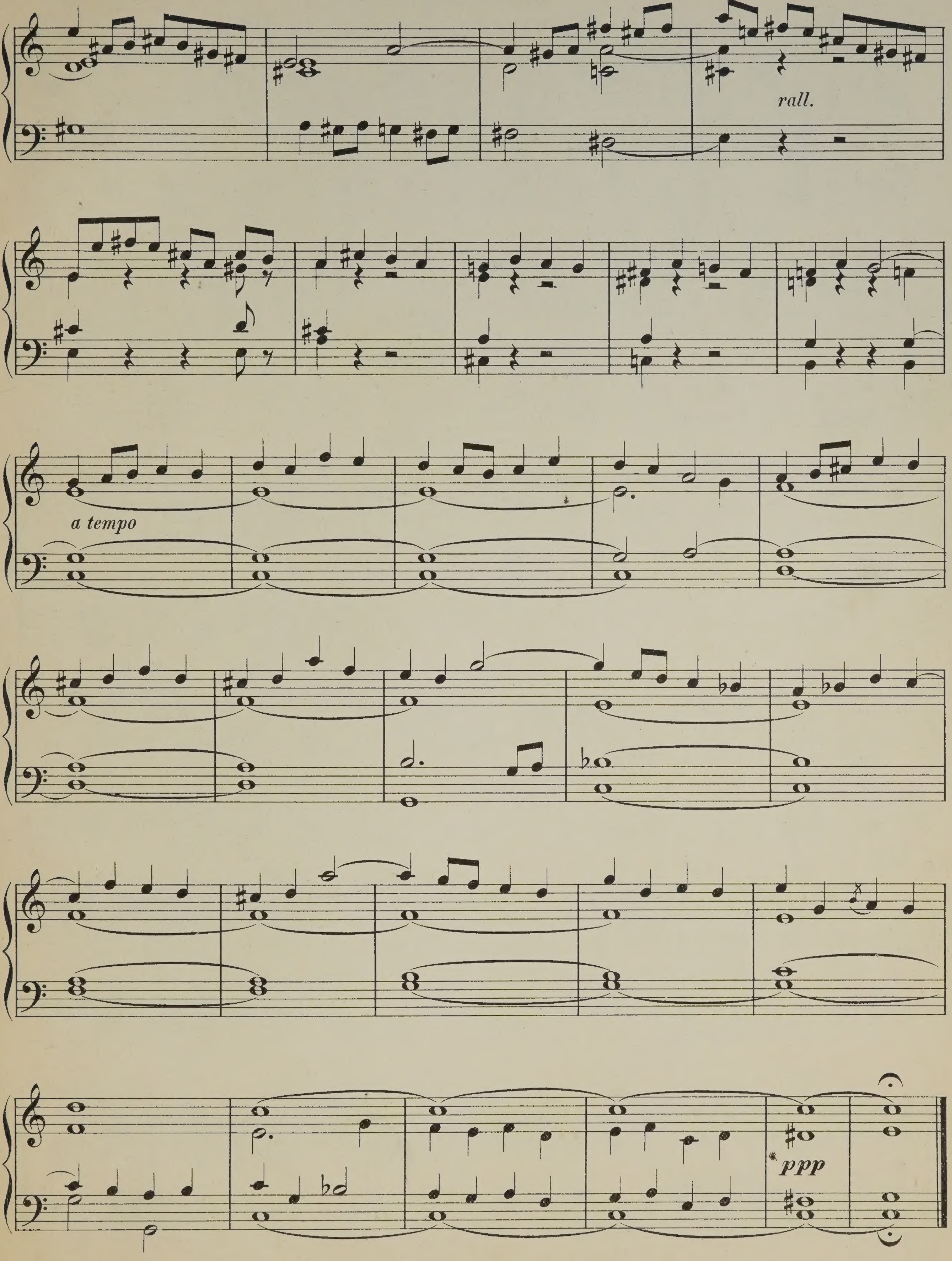

f
L.H.
cresc.
rall.


a tempo
ff
mf
Ⓖ
Ⓖ

ADAGIO.

J. Frank Proudman.

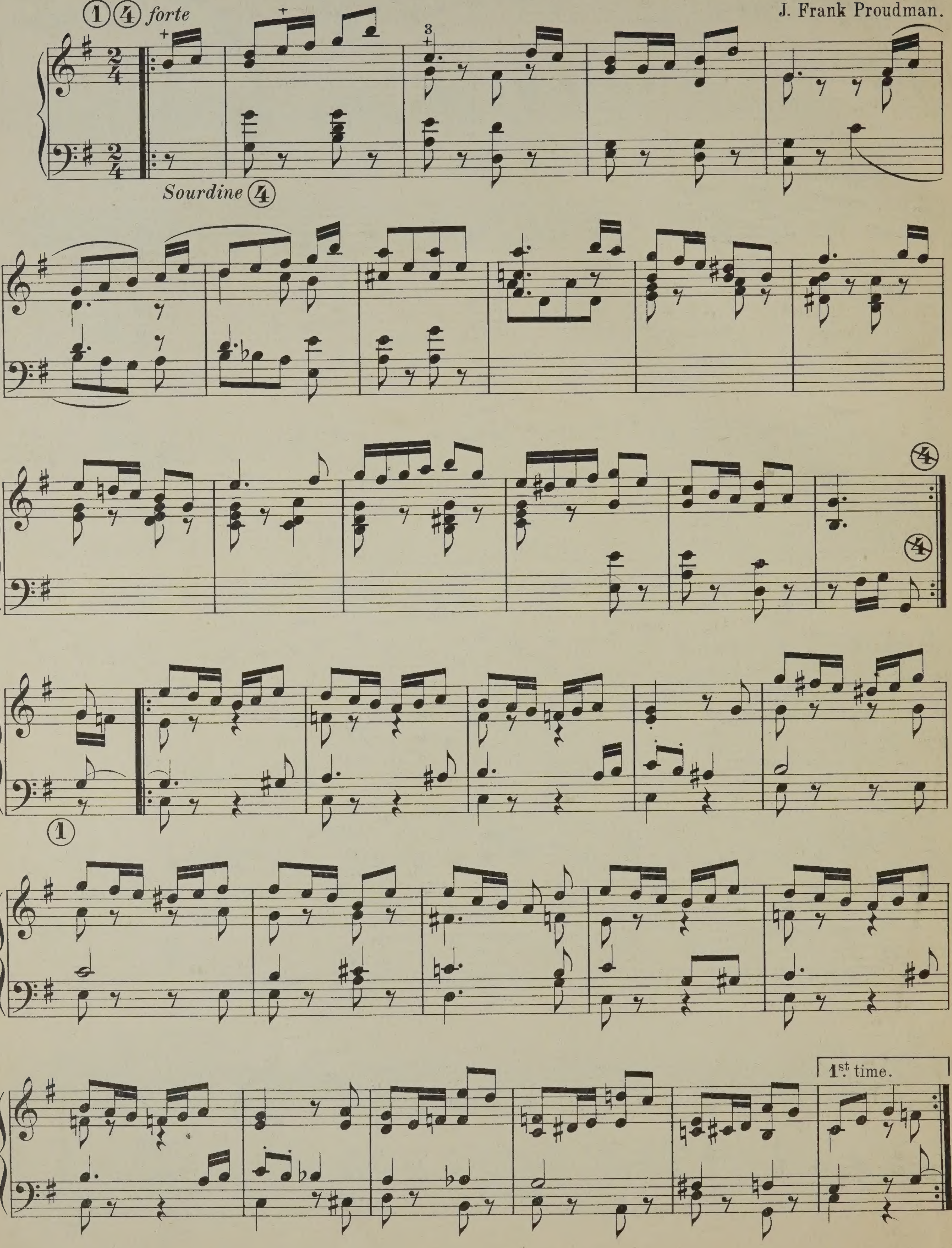


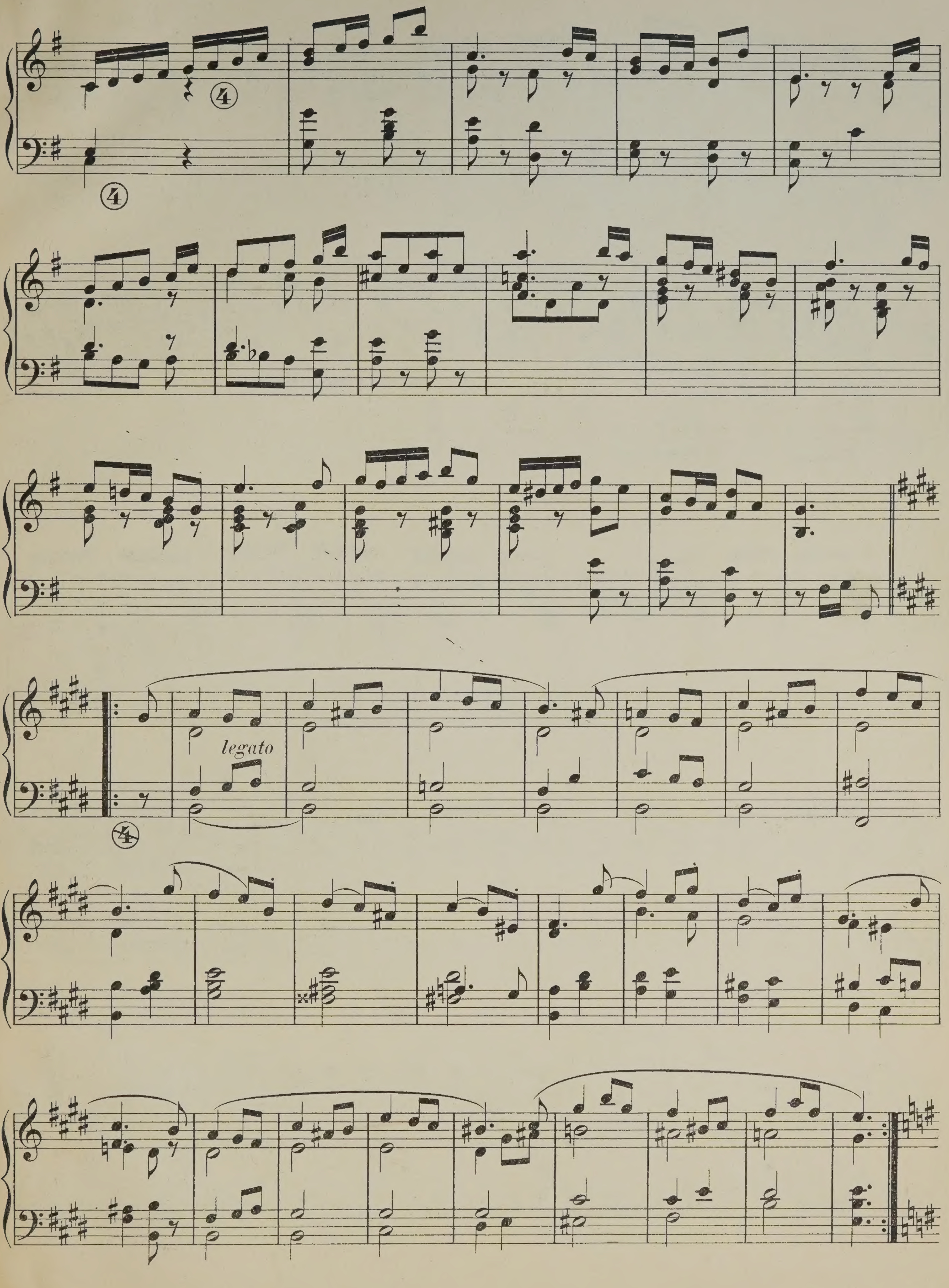

rall.
a tempo
ppp

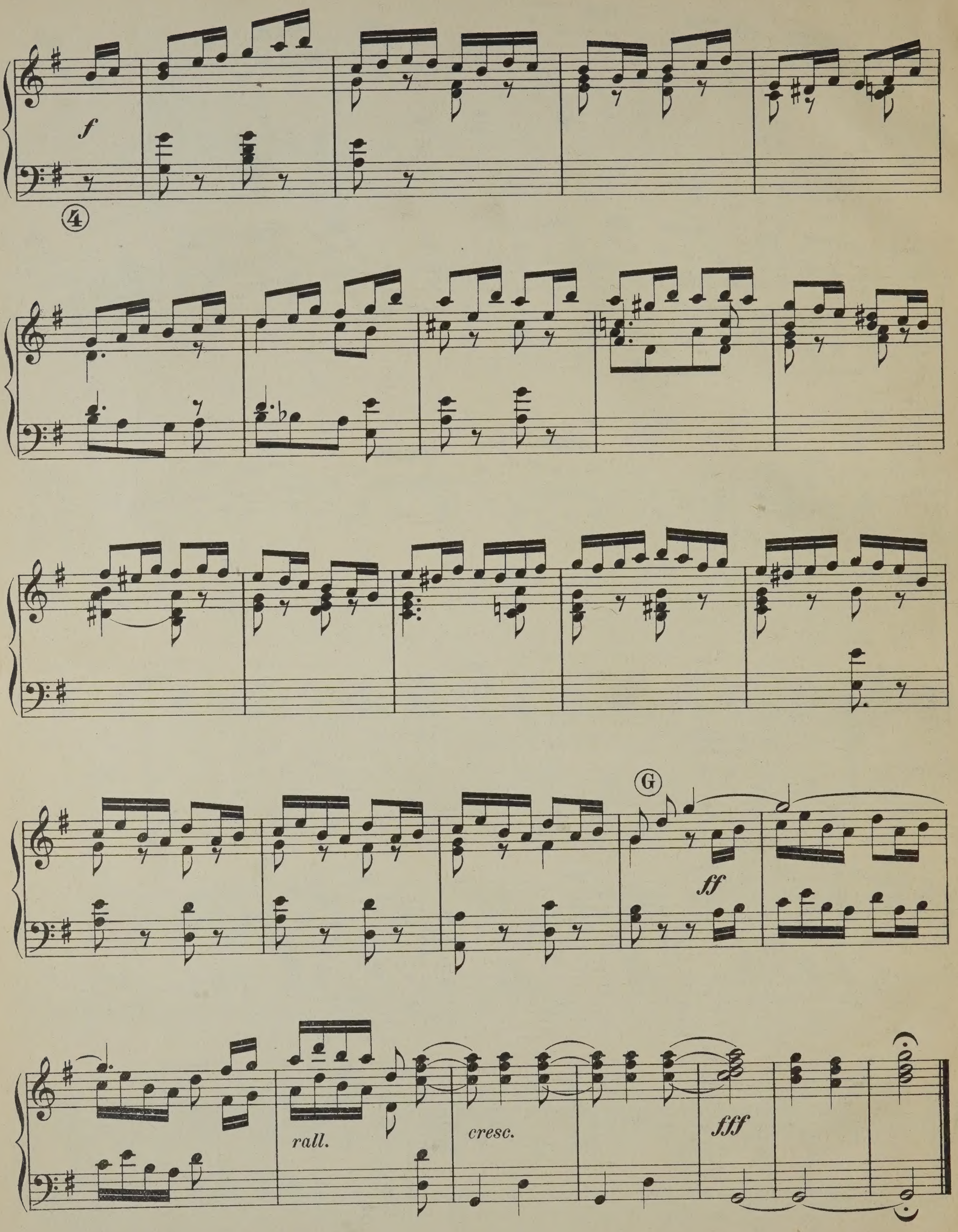
RONDO.

Vivace.

J. Frank Proudman.


①④ forte
Sourdine ④
3
④
④
①
1st. time.


④
④
④
legato


f
④
Ⓖ
ff
rall.
cresc.
fff